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BEETHOVEN'S GRANDFATHER DISCOVERED TO HAVE COME FROM MALINES, NOT ANTWERP

Startling Disclosures Follow New Researches—Details Still Being Investigated

BRUSSELS.—It was a well-known fact, even in Beethoven's lifetime, that his grandfather came from the Netherlands. But it was not until 1861 that the Chevalier Léon de Burbure undertook the researches, published in the Biographie Nationale de Belgique, which resulted in the acknowledgment of Antwerp as the birthplace of Louis van Beethoven, senior, the singer and, afterwards, conductor to the Prince Bishop of Bonn, father of Johann and grandfather of Ludwig van Beethoven, the great composer.

The relationship was established in a manner so convincing and such, moreover, was the reputation for conscientious work with which Burbure was credited, that his statements were accepted without question and reprinted in hundreds of books, notably in Fétis' Universal Biography of Musicians, in Thayer's monumental work on Beethoven, by Prodhomme in his Youth of Beethoven, and by all the German historians. Recently again, on the occasion of Beethoven's centenary, it was recognized at the official celebration held by the Royal Academy of Belgium.

Then along came M. André Pols, an Antwerp antiquarian, who recently decided to re-examine the whole affair and sift Burbure's documents and deductions. The result was disastrous. One should read the work, extremely serious and in perfect order, published by Pols in the review, *De Gulden Passer*, the organ of the Society of Antwerp Bibliophiles. The result of Pols' investigations is that Burbure mixed his sources of information, creating a most ingenious confusion among the different Beethovens; in short, that the Louis van Beethoven, born in Antwerp in 1712, had absolutely nothing to do with the Flemish conductor to the Prince Bishop of Bonn.

This work has brought great honor to André Pols and the news which he has brought to light will not fail to create a stir among the musicologists of the entire world.

ANOTHER SENSATION

But now comes another no less sensational piece of news which has been revealed to the readers of that wonderful paper, *Indépendance Belge*, by Ernest Closson—Belgian's greatest musicologist, and to whose articles I am indebted for the information contained in this letter. If Beethoven's grandfather did not come from Antwerp where did he come from? Pols has won a victory of negation. He has achieved the destruction of a legend. Now comes the question of construction. Another Belgian musicologist, working simultaneously with Pols, has answered that question.

He is Raymond Van Aerde, an antiquarian of Malines, whose work is still in the course of preparation but who is certain to create a sensation in the musical world by the precise character of his work and the curious information he expects to disclose regarding Beethoven's family. Van Aerde is devoting himself to researches and investigations which entail a formidable amount of labor and which will win him widespread gratitude.

Following these researches in Malines, Van Aerde has published the genealogy of all the Beethovens of Malines without, however, being able to identify any relationship with the composer. He does give, nevertheless, the record of a Louis van Beethoven, born in Malines in 1712 "who was a choir singer at Saint-Rombaut." A choir singer, Louis van Beethoven by name! Enough to intrigue anyone! Nevertheless, Van Aerde has been very careful not to jump at conclusions.

THE SAME LOUIS

But Ernest Closson states in his articles that, by a miraculous chance, Van Aerde has put his hands on a document which establishes beyond a doubt the fact that Louis, the Malines choir singer, and the Flemish singer and conductor of Bonn are identical. So to her brilliant crown of musical celebrities, to which belong Philippe de Monte and Cyprien de Rore, among others, Malines now adds the glory of having cradled the family of the world's greatest musician. It is not possible, at present, to say more about these discoveries which will unquestionably cause a sensation when Van Aerde publishes them in detail. This announcement will be looked forward to with great interest.

Similar studies can only be practically pursued by those who are on the spot. One of the few who finds himself in this privileged position is Dr. L. Schiedermair, former professor of the University of Bonn, known for his excellent work, *Der Junge Beethoven*. Among the unpublished documents brought to light by the musicologist is one which fits naturally into this article. It is a letter discovered by Schiedermair in the archives of the house of Belderbusch, who was minister to the court of the Elector of Cologne in

the eighteenth century. The letter, addressed to this high functionary, is as follows:

"Your Excellency,"

The young Bethof (i.e. Johann van Beethoven, father of the composer) confided to me this afternoon that he had received from a dignitary of the cathedral in Liège, a letter offering him the position of tenor, with



Photo by Fernand de Guede.

FRANZ PROSCHOWSKI,
who has resumed teaching at his Riverside Drive studios, in New York City, following the success of his three master classes in San Francisco, Minneapolis and Chicago.

the annual remuneration of 350 Rhenish gulden, besides extras.

I have counselled him not to accept this proposition without speaking to you and without showing you the letter from Liège.

I am Your Excellency's etc.

H. Belserosky.

Bonn, March 14, 1770."

This Belserosky was the viola player in the orchestra of the Elector of Bonn where Jean van Beethoven was employed as tenor. Some months later the master of the Ninth Symphony was born in Bonn. If his father had accepted this flattering proposition and gone to Liège, it is there that he would have been born, like César Franck, whose parents settled in Liège, just as they might have settled in Brussels, Aix-la-Chapelle or Maestricht. This circumstance would not have altered Beethoven's ancestry but it is worth noting because in that case he would have been a Belgian and not a German composer.

Holland to Hear Messiah in English

THE HAGUE.—Handel's *Messiah* is to be sung in English—probably for the first time in Holland where it is customary to use the German translation—by the Toonkunst Choir un-

der Evert Cornelis on November 29. For this occasion four English soloists, Elsie Suddaby, Astra Desmond, Stevart Wilson and Arthur Cranmer, have been engaged. H. A.

SAN FRANCISCO ENJOYS SECOND WEEK OF OPERA

Turandot, Heard for the First Time, Pleases Immensely—
Other Operas Also Delight—Well Known Stars
Head Excellent Casts

SAN FRANCISCO, CAL.—San Franciscans heard Puccini's posthumous opera, *Turandot*, for the first time on September 19, and the audience that filled the Auditorium to its capacity accepted the work with every manifestation of delight. *Turandot* is an opera that lends itself well to a large auditorium and attractive stage picture, and the sumptuous mounting given it by the San Francisco Opera Company, in its splendor, taste and general balance conquered all hearts. The opulence of the decoration, the profusion of colorful costumes, harmoniously mingled to a rich and distinguished whole. The entire mechanism of the production was handled with the utmost virtuosity.

The interpreters, too, could not be surpassed. Anna Roselle sang the role of the Chinese Princess, *Turandot*. As Roselle's high tones are especially luscious and clear she did full justice to the music, which lies almost entirely in the upper position of the voice. In the enunciation of the Three Questions before the Emperor's throne, Roselle's singing and acting were charged with dramatic fire. She looked magnificent in her Oriental costumes and gave to the Princess a proud and beautiful personification.

Myrtle Claire Donnelly as Liu was one of the bright spots of the performance. She met every requirement of the music with effortless precision and her tone was consistently lovely. The three ministers, Ping, Pang and Pong, were enacted with great gusto by Millo Picco, Angelo Bada and Lodovico Oliviero.

The chorus sang splendidly, and Merola's conducting, showed he was in sympathy with the work and also displayed his fine musicianship. He brought out most effectively the melodious passages, the descriptive sections and the dramatic climaxes.

ROMEO AND JULIETTE

Romeo and Juliette, with Florence Macbeth and Mario Chamlee in the title roles, was the attraction at the Auditorium on September 20. Gounod's tuneful score still seems to hold much of interest for the operagoer, particularly when it is sung by such a capable cast as that which performed it on this occasion. Miss Macbeth has just the personality for Juliette. She looks the part and she sings caressingly, winsomely and altogether charmingly. The lovely Waltz Song, which brought her salvos of applause, was sung with elegance and ease, the high tones and staccati being especially clean and true. Miss Macbeth interpreted the role with a perfect understanding of its musical and dramatic values.

Chamlee is a singer who always seems to give his best, and his best is something unusually fine. He made the Veronese youth a person of much charm and dignity. His love-making was ardent and delicate, and his more tragic scenes imbued with real dramatic fervor. Ezio Pinza's voice filled the part of Friar Laurent with opulent, glowing tone. Pinza is an artist to his finger tips, who possesses the ability of making even the smallest role effective. Winifred Estabrook negotiated the music of Stephano with spontaneity and pleasing tone. Under the baton of Merola the performance moved briskly and smoothly and was one of general excellence.

IL TROVATORE

A large and enthusiastic audience attended the colorful performance of Verdi's *Il Trovatore* on September 22. Owing to the sudden indisposition of Frances Peralta the role of Leonora was taken by Anna Roselle, who gave it a splendid characterization. Her glorious voice brought out all the beauties of the music and her acting was spirited and dramatic. Miss Roselle was applauded time and time again. Kathryn Meisle gave to the music of Azucena adequate musical inflection. There is a richness of timbre, clarity of tone and notable power to Miss Meisle's voice and she uses it with discrimination and an admirable sense of color and nuance. Her interpretation was perfectly worked out in detail, her acting being as excellent as her singing. Giovanni Martinielli as Manrico gave great pleasure to the audience. He sang and acted with a dramatic vigor and energy that gave life to the part. Millo Picco did some fine work as Count di Luna and made a convincing and impressive figure. Pietro Cimini conducted the score with real devotion.

(Continued on page 41)

DIES IRAE, THE FAMOUS MEDIEVAL CHANT

By Joseph Yasser

Among the numerous and generally little known ecclesiastical melodies, there is one whose fame spread far beyond the boundaries of the Church. This is the renowned medieval canticle composed and adapted, by an anonymous author, to a Latin hymn called *Dies Irae* (Day of Wrath), which is ascribed to Thomas de Celano, a poet of the thirteenth century, and which begins, in English translation, with the following verse:

"Day of Wrath, that day of burning
Seer and Sibyl speak concerning
All the world to ashes turning." Etc.

In the course of time these verses with music were introduced into the funeral services of the Church, and in a slightly altered form they now constitute one of the fundamental parts of the Catholic Requiem.

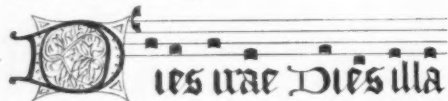
There is no doubt that besides an exclusive beauty there is something "catchy" to this particular melody that makes it unforgettable, even after a single hearing, and also easily recognizable in its most intricate musical arrangements.

This is probably one of the main reasons why it was used by so many composers as a "leitmotif of Death" and thus acquired a fame rarely achieved by the most popular tunes.

This melody is certainly of a rather gruesome but at the same time conciliatory character which, with rare conformity, expresses the corresponding text, magnificently portraying the Last Judgment and the agitated human emotions it inspires.

EUROPEAN COMPOSERS

The Chant, *Dies Irae*, is written in the so-called mixed-dorian mode and being originally notated on a four-line stave appeared as follows:



It was then sung unisonally, as were all the medieval chants, and only about 300 years later is it first found in a strictly polyphonic treatment of the old masters. Among them I shall mention, in the first place, the Venetian composer Mateo Asola (circa 1586), who applied it in the following manner in his Requiem:



I have transcribed this example into a modern notation as well as the following one which belongs to Giuseppe Pitoni (circa 1657), also a composer of the strict style. The latter put his "cantus firmus" to one of the middle parts; therefore, in order to make it more distinct, I have indicated the theme by heavy notes in contradistinction to the accompanying parts which are represented by small notes:



Notwithstanding the similarity in character of these two examples and the simplicity of their polyphonic tissue, they possess for all that something individual which differentiates them.

It is not difficult to trace the influence of this style in the harmonization of the same theme by Liszt in his famous paraphrase for piano and orchestra entitled *Totentanz*, or *Dance of Death*.



This composition consists of a series of daring and exquisite variations based on this medieval chant, and in the exhaustive elaboration of the theme occupies the highest rank among other works in which the same theme was applied.

Liszt first conceived these variations during his sojourn in Italy in 1838, being inspired by Andrea Orcagna's painting representing "The Triumph of Death," one of the frescoes in the Campo Santo at Pisa.

Liszt states that on beholding that picture the theme *Dies Irae* at once came into his mind, together with the general outline of a few variations, the first sketches of which he made soon afterwards. The whole composition, however, was written by him only in 1849, revised in 1859 and published in 1865, i. e., twenty-seven years after its initial conception.

The Orcagna fresco represents a favorite medieval subject, reflecting certain gloomy ideas on the meaningless character of human life constantly threatened by death, on the brevity of earthly fortunes and misfortunes, on the equality of everyone in the face of Death, which unexpectedly strikes down Pope and Emperor as well as lesser mortals, and inexorably carries off old and young.

In the Middle Ages these ideas were often introduced in allegorical dramas or processions in which the main character was played by Death, who sometimes assumed the figure of a malevolent musician forcing all the rest to dance to his pipe.

A good many pages of Liszt's variations, as well as the introduction of his work, excellently illustrate this kind of procession, and in spirit most closely approach this sardonic subject of the Middle Ages.

Another composer who made use of the theme *Dies Irae*



This article by Joseph Yasser concerns the *Dies Irae* which is used by Liszt in his *Totentanz*, one of the pieces played by Mr. Yasser at his organ recital at Wanamaker's Auditorium some months ago. The arrangement of the Liszt composition was by Mr. Yasser. Mr. Yasser will play, for the first time, his organ-and-orchestra arrangement of Liszt's *Totentanz*, with the members of the New York Philharmonic Orchestra at a special symphony concert to be conducted this season by Jacques Gershkovitch, leader of the Portland Junior Symphony.—The Editor.

in a secular musical work, and even several years before Liszt, was Berlioz. He introduced this theme into his *Fantastic Symphony* (written in 1831), namely in its last movement bearing the title *Witches' Sabbath*. The theme *Dies Irae* first appears here in the form of a very slow and mighty unison led by tubas and bassoons and accompanied by a funeral knell. To these instruments others are added upon the repetition of the theme, which is led through, this second time, in thirds and in a "doppio movimento." After this double exposition of the theme, Berlioz decidedly changes its rhythm, attaching to it a somewhat ironic spirit, namely:



This example deserves especial attention as the same dance-like rhythm of the theme *Dies Irae* was applied more than forty years later by Saint-Saëns in his *Danse Macabre*, which someone has called "a clever cemetery farce" (written in 1874). This theme, however, is adapted by Saint-Saëns in the major mode instead of the minor and in a different key, as compared to that of Berlioz. To facilitate comparison I am transposing the following example one and a half tones higher:



RUSSIAN COMPOSERS

In the foregoing discussion I have mentioned only the works of great European composers, although I could considerably increase the number of examples were I to enumerate all those compositions in which the theme *Dies Irae* was ever used.

For the sake of brevity I shall apply the same principle to the Russian composers. Such an attitude is even more essential in the latter case, as the chant *Dies Irae* gained among Russian composers stupendous favor.

In this respect it is rather curious, I think, to point out the little known fact that this ultra-Catholic chant was sung for some time in the Russian Orthodox Church. It is necessary, of course, to be acquainted with the historic antagonism which for centuries existed between the western and eastern churches, in order to realize fully what sort of unbelievable "mesalliance" is represented by the following example, which was recently found (by Mr. A. Preobrajenski) in old Russian archives of the seventeenth century and which combines Catholic music with a Russian text. (See Example 7.)

There exists, however, a certain explanation for this fact. The first traces of such a Catholic influence in the Russian Orthodox Church go back approximately to the end of the sixteenth century, when a part of present Ukraine was under the power of Poland, one of the most faithful Catholic countries in the world.

It is quite probable that the Catholic chants were originally sung in the Ukrainian Orthodox Church of that time by official order of the Polish Government, although in

Ex. 7



native language. But there are reasons for supposing that in the course of time these chants came into the customs of the orthodox population who gradually acquired a certain sympathy for them. This supposition is substantiated by the fact that the use of some Catholic chants was not limited to Ukraine but to a certain extent spread to neighboring parts of Russia. The Catholic chants were later on stigmatized in Russia as a "Latin heresy" and banished from the Orthodox Church services.

It seems that Tchaikowsky was the first Russian composer who made use of the theme *Dies Irae* outside the Church. His comparatively little known *Modern Greek Song* (op. 16, No. 6) is entirely based on this theme. There is found, in this song, a curious, though hardly observable contrapuntal detail which is represented by the theme *Dies Irae* simultaneously led through in two different motions. In the following example I have marked this theme in both its aspects with small circles above the notes:



It is noteworthy that a similar contrapuntal device had already been applied, many years before Tchaikowsky, by Liszt in his *Totentanz* and later on by Rachmaninoff in his *Toteninsel* (The Isle of the Dead). Rachmaninoff's version, however, is more complicated as it combines four different motions of the theme *Dies Irae* and—as it seems to me—in four different keys (D sharp minor, C minor, A minor and F sharp minor). I have purposely furnished the following example with key-signatures (which do not exist in the original) in order to demonstrate clearly the polytonal nature of this fragment:



Alexander Glazounoff is another living Russian composer who availed himself of the theme *Dies Irae*. He introduced it into one of the movements of his orchestral suite, *Moyen Age* (op. 79), portraying a medieval street performance of the *Dance of Death*. The theme *Dies Irae*, together with a characteristic accompaniment of tremulous fifths, illustrates the appearance of Death, who invites the people to dance with him the last dance:



In spite of such an exhaustive use of the theme *Dies Irae*, it looks as though composers will never stop borrowing it again and again. Just recently I found the same theme in Miaskovsky's sixth symphony, a comparatively new work of this Russian composer, who has lately gained a reputation in this country.

This exceptional sympathy for the theme *Dies Irae* among Russian musicians may perhaps explain the tremendous success which Liszt's *Totentanz* always had in Russia. This fact was noticed long ago by the Russian composer Borodin, and mentioned by him in his personal conversation with Liszt. Borodin considered the *Totentanz* the most powerful of all piano and orchestra compositions, as he said, for its originality of idea and form, for the beauty, depth and power of its theme, the novelty of its instrumentation, its profoundly religious and mystical sentiment, its Gothic and liturgic character.

(Continued on page 39)



"THE TRIUMPH OF DEATH," BY ANDREA ORCAGNA

NO VACATION FOR PARIS COMPOSERS

Summertime Their Busy Season—Many New French Works to be Produced this Season—A French Zarzuela—Marine Captain a Composer

PARIS.—There is one group of workers for whom summer never spells rest, namely composers. When Paris closes its concert halls and the opera houses are abandoned to tourist invasion, they are off to quiet spots in the country, there to work undisturbed for the coming winter, and the following is a mere indication of what their industry is producing in the field of music.

Gabriel Pierné, equally well known as conductor and composer, has several interesting novelties. One is a Sonata da Camera for flute, 'cello and piano, which he has dedicated to the memory of the flutist, Louis Fleury. This work was given its first performance in Venice in September and during October it will be heard in Paris, Brussels and Amsterdam. He is also putting the finishing touches to a Fantaisie for violin and orchestra, which Jacques Thibaud will play at the Concerts Colonne in November.

Still another interesting novelty, to be played by the same orchestra, is an arrangement of Impressions de music-hall, a ballet which gave rise to a great deal of comment on the occasion of its première at the Opéra. It is still running, however, together with Pierné's *Cydalise et le chèvrepied*, while the Opéra Comique continues to perform his *Sophie Arnould*.

Georges Hùe, composer of *Miracle*, which was given at the Opéra and which will be performed again in October, is finishing the orchestration for *Riquet à la Houppe*, a lyric comedy on a libretto by Raoul Gastambide. The work will be given its première early in the season at the Opéra Comique which has also accepted Marcel Samuel-Rousseau's four-act opera, *Bon Roi Dagobert*, for production. The libretto, by André Rivoire, is based on Henry Bordeaux's novel, *Yamille sous les Cèdres*.

NOVELTIES AT THE OPÉRA

Among the native novelties to be produced at the Opéra is *Les Matines d'amour*, a miracle play in three scenes on a libretto by Raoul Gastambide with music by Jules Mazelleir, whose Pater has been given in several of the provincial opera houses, and whose *Graziella* is in the repertoire of the Opéra Comique. The première of this latest piece will take place in November. Other works on which Mazelleir is engaged include a dramatic overture, *Circenses*, which is to be played at the Concerts du Conservatoire under the leadership of Philippe Gaubert, and an opera bouffe, which will be probably called *Oreste et Pylade*.

The Opéra has also promised a new ballet for the end of October. It is *Cyraca*, by Marc Delmas who otherwise seems to be abandoning the operatic stage for the lighter vein of musical comedy. His three-act opera, *Le Masque*, on a Venetian novel, has been playing at Vichy with great success.

Antoine Mariotte, composer of *Salomé*; *Esther*, *Princesse d'Israël*; and *Gargantua*; is now finishing work on an opera in four acts and five scenes, so far unnamed, but destined for production at the Opéra. The libretto is by P. B. Gheusi and it promises to be a work of great interest and importance.

RAOUL LAPARRA'S EXPERIMENT

The indefatigable Raoul Laparra, composer of many operas and of the *Joueur de Viole*, recently given at the Opéra, has now completed *Illustre Fregma*, the subject of which is taken from Cervantes, with an added act from the writings of another Spanish author of the same epoch. He is now working on a number of scores in the vein of comic opera, verging on lyric drama. His aim is to create a French "zarzuela," that curious combination of musical comedy and opera so popular in Spain, of which Laparra is a great admirer. The experiment will be an interesting one, though difficult to imagine for the chief charm of the zarzuela lies in the performance which is so completely national in feeling and temperament that it can never be successfully imitated.

Max d'Ollone has finished the score of *George Dandin*, the libretto of which has been adapted by Marcel Belvianes from the celebrated Molière comedy of the same name. He is also at work on a ballet for the Opéra, a lyric drama and music for an important moving picture. Henri Ferrier is to see the première of his *Olette* in Bordeaux, this winter, after which it will be repeated in a number of the most important opera houses of the provinces. He is also writing the music for an important historical film. Meanwhile his opera, *Gismonda*, is being played in many opera houses.

Michel-Maurice Lévy, whose *Cloître* was given its première at the Opéra Comique and is continuing its progress through the provinces, is now working on *Fleur de Mai*, a lyric drama in three acts and seven scenes from the novel by Blasco Ibanez. He has also finished a symphonic poem, *Bacchantes*, which is to be performed at the Concerts Colonne.

Jean Cras, marine captain, commander of a cruiser and composer of the opera, *Polyphème*, which was produced at the Opéra Comique a few years ago, as well as a number of other important works, has just finished a Suite symphonique and a Suite en duo for harp and flute. Both works will be given this coming winter in Paris. The composer has likewise arranged a Suite from the choral parts in his *Polyphème*, which were omitted at the operatic performances. It will be given with an orchestra of which the voices form a part. New works by this composer are always awaited with interest for deep sincerity and musical feeling are his outstanding qualities.

CASADESUS' MOST INTERESTING PREMIÈRE

Among the prospective performances of works by Francis Casadesus the most interesting promises to be the French première of *Cachapré*. This opera was originally given at the Monnaie in Brussels, in 1914, and in Munich by Fanny Heldy. The war interrupted further performances, although numerous excerpts have been performed by all the leading orchestras of Paris. It is now to be given at the opera house of Tourcoing.

Casadesus is at present engaged in completing the incidental music for *Messie d'amour*, a play in five acts and six scenes by Raoul Charbonnel, which will be given at the end of January in Monte Carlo. His *Chanson de Paris* is to be performed in Rennes, Lille, Pau and Havre.

Adolphe Borchard has just finished work called *Three Fables* for voice with piano accompaniment, and is about to

finish an orchestral suite which will be given in Paris this winter. Jacques Ibert, the talented composer of *Angélique* and *Chant de la Folie*, which have been performed in Paris and in Brussels with tremendous success, and whose *Rencontres* was given at the Opéra last year, is now completing a comic opera in four acts. He is also busy on an orchestral work and will shortly begin on an opera bouffe, taken from a Sheridan comedy, a style in which he has been particularly happy so far.

Léo Sachs, composer of *Burgraves*, is now planning work on a new lyric drama, to be called *Byzance*. The libretto which was in the hands of Louis Payen and Henri Cain, has been unfortunately interrupted by the death of the former. It is only a question of time, however, before the work will again be under way, and it will probably have its première this winter at the Opéra. Adrien-Raynal has a number of works ready for performance this winter. His symphony *Pittoresca* are to be given several times, and *Mi-Carême* and *De Profundis*, will both be sung by the tenor, Franz, with orchestral accompaniment.

Only Vincent d'Indy has no definite plans to announce. He has been collecting material, which he thinks may result in some chamber music, but is still uncertain and refuses to make any promises. Prolific as this production appears it is by no means all, for the official announcements of the opera houses are not yet out.

N. de B.

SUMMER IN ITALY

Impressions
by
G. Viafora

It has been said that music is medicine to the soul; today we can add that it is also the same for the body. It has been attempted with some success to cure certain nervous diseases, some forms of insanity by means of music, and it has also been found to be effective in milking cows. Today it is known to be a fact that music cures seasickness. In fact many passengers on the SS. Duilio from New York to Naples subject to this ailment found relief in listening to the music offered on board. This phenomena was explained to me by the attending physician. His experience in handling the cases has brought him to the conclusion that music can accentuate or diminish seasickness, depending on the program. Marches, patriotic hymns and jazz can be said to contain curative qualities, while the sickness can become an epidemic when the orchestra indulges in romantic songs, excerpts of lyric operas or sentimental bits. The romantic sentiment predisposes one to the relaxation of the nerves which shrink the stomach, hence nausea and its consequences; while gay music contracts the nerves of the digestive apparatus and forms as it were a tonic that condenses the gastric juices and strengthens the walls of the stomach.

Having landed, I immediately set out at Naples to study this phenomena. In the cafes, restaurants and hotels sentimental music has disappeared from the programs, while instead one eats and drinks to the accompaniment of such operatic excerpts as *Viva Il Vino Spumeggiante* from *Cavalleria*, *Libiamo* from *Traviata* and *Inaffia l'ugula* from *Otello*. When the time comes to pay the bills the orchestra gives itself to playing wild jazz with the result that the customer pays the check without even stopping to figure up the amount. . . . Music renders generous the god of the dollar and the proprietors do flourishing business.

At Agnano, near Naples, there is the mud bath cure for rheumatism. Many artists go there, especially singers, for the series of inhalations and the process of reducing. An example of the miraculous cure for rheumatism is found in Beniamino Gigli, who four years ago was relieved of his serious attacks and who, as a matter of habit, each year takes the cure and in the evenings gives request recitals for some charity institution. Mr. Saccani, director of the institution, said that if he could engage Gigli for a part of every season his fortune would be made. For many artists the pilgrimage to the various places is but an excuse to exploit themselves with the public that frequents the resorts, with the result that one sees them at Fiuggi for the mineral waters, at Montecatini for stomach troubles, and at Salsomaggiore for the iodine and inhalation cures. If they did not do so no one would know that the tenor, baritone and soprano so-and-so were back in Italy with their triumphs and wealth accumulated in North America. They are singled out by the public as privileged beings and are sought by the government and various institutions to give of their ability for benefits. They sing gratis, as in Italy they could not be paid the fabulous prices offered by the managers in America. Therefore, instead of passing the vacation in their villas, the artists of the Metropolitan, of

the Chicago and San Carlo companies spend it singing gratuitously from one end of Italy to the other.

About the walls of the principal cities in the provinces one reads in colossal letters the names of Gigli, Schipa, Stracciari, De Luca, etc. However, a single observation must be made: the baritone Riccardo Stracciari, who also sings for some noteworthy philanthropic institutions, is the only one who in his contracts is signed up for payments that are equivalent in Italy and Spain with the large sums received by famous baritones in America. In fact, during August he was engaged for the season in Rimini, the most aristocratic and loveliest sea resort outside of the Lido in Venice.

Interesting music events in Italy during my sojourn were the concert at the Augusteo, directed by Pietro Mascagni, the participants being Gigli, De Luca, Laura Passini and Nozzareno De Angelis. It was a success, artistically and financially, the concert being given as a benefit for the *Colonia Marine e Montane della Federazione dell'Urbe*. After the concert, Gigli, at two o'clock in the morning in the great Piazza Colonna, which was overflowing with people, stood on the balcony of the *Associazione Della Stampa* and sang several operatic selections and songs to the accompaniment of tumultuous applause and enthusiasm. In Milan, Gigli sang *Tosca* at the *Dal Verme*, again for charity. Almost contemporaneously, Mascagni was directing at the Pincio some symphonic concerts with large instrumental masses and with an attendance of two thousand persons.

As if these concerts are not enough, in the large hotels at the seashore there is always the artist who gives of his talent. Among the many were Madame Ciaparelli-Viafora at the Palace of the Fountains at Fiuggi and at Agnano, Gigli at the Terme di Agnano, De Luca at Liri, Schipa at Naples, Montesanto at Salsomaggiore, Raisa and Rimini on the Olympic and at the Lido, Stracciari at the Salons Reali, Mason at Carlsbad, Hackett at Milan, Aida and Polacco, Belezza and Bodanzky at the Lido in Venice. Maestro Serafin gave some concerts in the mountains of Vallombrosa with Mme. Serafin-Rawkowsky, who we will hear this season at the Metropolitan. Gatti-Casazza passed his vacation in Milan preparing for the forthcoming season at the Metropolitan.

CLOSE OF FRANKFORT'S

SUMMER OF MUSIC

Festival Breaks Record for Quantity—Quality Also High

FRANKFORT.—Possibly never before in the world's history has so much music been heard in one place and in so short a space of time as this summer in Frankfort-on-Main. But the honors are due not only to the quantity; the quality, too, was on a very high level, for each nation represented at the festival sent of its best.

Following the excellent performances given early in the summer, and which were reported in this paper, we heard Bach's B-flat minor Mass, sung by the famous Michaelis Choir of Hamburg, under the leadership of Alfred Sittard; Bach motettes by the boy choir of the Leipzig Thomaskirche, conducted by Karl Straube (absolutely perfect in their way) concerts by the famous French artists, Cortot and Thibaud, and vocal concerts by Polish, Wendish, Moravian and Swiss singers.

Of the greatest interest, perhaps, were the performances of the Javanese Gamelan Orchestra (a body of several kinds of xylophones and drums) and the evenings of Chinese music performed by Chinese students living in Europe. The Italians unfortunately failed to send their Augusteo or Scala orchestras, but they were represented by their magnificent Roman Basilica Chorus and the delightful Marionette Theater, likewise from Rome (Teatro di Piccoli).

The Russians sent popular singers and stringed instrument players, nor were the Don Cossacks missing. The climax of choral music, however, both as singing and interpretation, was the Jugo-Slav Choir. It had previously been heard at the festival of the International Society for Contemporary Music in an a capella oratorio by Bezidar Sirola, and made a deep impression. Another vocal society, whose members came from all parts of Greater Serbia and appeared in the gay costumes of their provinces, gave several evenings of popular and art songs.

The Reichsverband of German Musicians and Music Teachers gave a festival week of orchestral and chamber music (works by Braunsfels, Zilchor, Sekles, Schillings, Reznicek, Baussnern, Waltershausen and many others). The Budapest Philharmonic Orchestra displayed wonderful warmth of tone and verve under the baton of Dohnányi, who also displayed his talents as a pianist. There was English, Swedish and Spanish music; in short, with the exception of the United States, no land of any importance was missing.

I must not fail to mention that at the Opera festival performances were given of Wagner, conducted by Werner Krauss, and of Richard Strauss' operas under his own leadership.

H. L.

New Kurt Weill Opera

BERLIN.—Kurt Weill has just completed a new opera on a text by Georg Kaiser, called *Der Zar Lässt Sich (The Czar Permits)*.

T.

COLOGNE OPERA HOUSE CELEBRATES

TWENTY-FIFTH BIRTHDAY

Festive Performance of Don Giovanni Opens Opera Season—Utica Jubilee Singers Acclaimed

COLOGNE.—The celebration of the twenty-fifth anniversary of the Cologne Opera House marked the close of the long summer vacation and the opening of the opera season. Beethoven's overture, *Die Weihe des Hauses*, and a short prologue by Wilhelm Schindtbonn were followed by a truly festive performance of Mozart's *Don Giovanni*.

Acknowledgment for the excellence of this production is due in a large measure to Eugen Szenkar. This young conductor is not only carrying on the best traditions of the house, as created by Otto Lohse, Gustav Brecher and Otto Klemperer, to name only a few, but is adding to them. His enterprise in acquiring new works, as well as his continued and devoted efforts on behalf of the Gluck, Handel and Mozart operas, has greatly increased the repertoire while the customary high artistic level of the performances was once more a feature of this production.

The orchestra, under Szenkar's lead, played with perfect balance of tone, and the singers gave excellent performances that invariably caught the Mozart style most happily. Best of all was Gerhard Hüsch as Don Giovanni, while among the women Bernhard Ulbrisch, as Donna Anna, and Elsa Förster, as Donna Elvira, particularly deserve special word of praise.

Praise is also due to Hans Strohbach, whose original and fantastic scenery contributed in no small measure to the great and well-deserved success.

The appearance here of the Utica Jubilee Singers marked the opening of the concert season. This little group of songsters revealed an admirable musical discipline which, added to a simple, direct delivery and warmth of feeling won them overwhelming applause and many of their songs had to be repeated.

E. T.

EDWIN SWAIN LIKENS RECITAL PROGRAM TO A BOOK OF PICTURES

Every Song or Aria Represents a Picture, Each of Which Must be Consistently Interesting and Show a Different Phase or Viewpoint—The Well Known Baritone Discusses His Work in Opera, Oratorio and Concerts as Well as His Plans for the Forthcoming Season and His Proposed Trip to Europe in the Spring

As the telephone bell rang almost immediately after Mr. Swain's greeting of the interviewer, an excellent opportunity was afforded to observe the baritone's studio and to form impressions of him as a man, his work as an artist already being well known through reading his many laudatory tributes from the critics throughout the country. The first thought that came to mind was that here is another musician who combines an understanding of business with a love for art, for Mr. Swain's studio not only contains a grand piano and much musical literature, but also a desk, typewriter, filing cabinets, and all the other paraphernalia which is necessary for one who is interested in the business end of his career. It also was observed that Mr. Swain's interests are not confined to music, for a tennis racket was noted, as well as books on various interesting subjects. But these reflections were interrupted at this point by the termination of the telephone call, which, as Mr. Swain explained, was from his manager, Annie Friedberg, in connection with an oratorio engagement.

"I understand that you appear frequently in oratorio," said the writer, "and also that you created the baritone role in The Apocalypse when it was given in the Tri-Cities as a result of winning the \$5,000 prize offered by the National Federation of Music Clubs."

"Yes," said Mr. Swain. "It is a difficult work to do, and perhaps that is the reason why it has been given so few times. However, the American Concert Management plans to present this dramatic oratorio during the coming season

with a symphony orchestra and chorus, and I have again been engaged for the baritone role."

"Speaking of roles in oratorios, have you any favorites?" was the next question.

"If I have a favorite role, it is Christian in Edgar Stillman Kelley's The Pilgrim's Progress," declared Mr. Swain. "It seems to me that this oratorio would make a splendid opera, and I hope some day that a composer will undertake it and that I may have the opportunity of singing the baritone role."

HAS APPEARED IN OPERA AND IN OPERA IN CONCERT FORM
"In just what operas have you already appeared—have they all been in concert form?"

"No, they have not all been in concert form, although I frequently am selected for festivals where the standard operas are given in that form. Among the operas in which I have been heard are Pagliacci, Aida, Cavalleria, Secret of Suzanne, Faust and Butterfly, and perhaps in the not far distant future I may create a role in a new opera. Do you recall Nan Stephens' successful play, Rosanne? Well, Marx Oberdorfer is arranging it in opera form, and he tells me that he is writing the music for Cicero with me in mind." As Mr. Swain was born in an orange grove in Florida and was raised in the South, he is very familiar with the Negro dialect, an important asset in the interpretation of this play.

RECITAL MR. SWAIN'S CHIEF JOY IN SINGING
"Have you any preference in the expression of your art—does opera, or recital appeal to you more?"



Photo by Straus Peyton

EDWIN SWAIN

"Of course, I find a different inspiration in opera from that which I find in concert, recital or oratorio," came the reply. "Recital work to me is like taking a book of pictures and holding the attention of the audience by showing them. The pictures must be consistently interesting and each one must show a different phase or viewpoint. I do not want two alike, and in making up my recital programs I try to present as many different pictures—so to speak—as is possible. To be frank, recital has been my one chief joy of singing, although there is a magnificent thrill in cooperation when you get in opera and portray a character in association with other characters. However, in opera there is a set portrayal to give, tradition and a certain routine must be followed, while in recital more is left to the imagination. As for oratorio, that is a style of its own; it is churchly, sacred singing, and the inspiration accordingly is different."

PLANS TO GO TO EUROPE IN THE SPRING

"I know that you have had several transcontinental tours in this country, singing in opera, concert, recital and at festivals. Have you also studied and appeared abroad?"

"No, my training and all of my appearances have been in America, but I plan to go abroad in the spring and spend six months or a year in Italy and Germany. This will be my fourth attempt to sail, however, for three times unusual circumstances have made it necessary to change my plans at the last minute. In 1914 I had my trunk packed and had gone home to bid good-bye to the family when the war broke out. Then in 1921 an operation for appendicitis prevented the trip, and two years ago it was a death in the family which necessitated the changing of my plans."

FAMILY MUSICAL BUT NOT PROFESSIONAL

Mr. Swain is one of a family of seven children, all of them musical but not professional. They are interested in the arts, and three of his sisters have been highly commended for their painting. Writing has been his mother's avocation, and his father, the possessor of an excellent baritone voice, was a bandmaster in the Civil War. Mr. Swain's Grandfather Swain was the first Mayor of Muncie, Ind., and had such a sonorous voice that mention is made of it in some of the city records. Apparently the younger Mr. Swain comes naturally by his rich and resonant speaking voice!

PLANS FOR COMING SEASON

"How about your plans for the coming season, Mr. Swain, do you intend to teach as well as concertize?"

"I am not going to teach," was the response, "I have given up my master classes at Southampton and will do what I have planned to do for three years—that is, to enlarge my repertoire when I am not appearing in concert. I have much interesting music to look over, included in which is a book by Templeton Strong entitled Songs of an American Peddler. This is very beautiful music and surely will be appreciated by audiences. I also have half a dozen manuscript songs which I think have a special appeal. Two of these selections are by my sister, Emilie Eugenia Swain, and are entitled The Dream Glass and Barefoot Boy. This last number makes me think of James Whitcomb Riley's poems, as it is a setting of one of his works," said Mr. Swain with a twinkle in his eye. "I remember when I sang for the first time in public at college. Mr. Riley was the speaker. I was scheduled to sing a setting of one of his poems, but in my nervousness I got the verses mixed. Immediately after my appearance I apologized to Mr. Riley, and much to my astonishment he said, 'Oh, have you been singing?' He was the most nervous and diffident man you can imagine, and he was so absorbed in his own stage-fright that he had not even heard me sing. This taught me a great lesson—namely, not to sing for an audience but to sing for the highest exaction within myself. An artist can be more exacting with himself than any critic could be, that is, if he has that something within himself that seeks expression. If a singer sets high standards for himself and then lives up to them it is inevitable that he should give his audiences something which is worth listening to." And this parting remark of Mr. Swain's is worth pondering over by students as well as professionals.

Leopold Changes Address

Ralph Leopold, pianist, known for his recitals and especially for his arrangements and recordings of many excerpts from the Wagner operas, has found it necessary to change his residence. Mr. Leopold is now at 158 West 76th St., and his phone is Susquehanna 10203.



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as ACCOMPANIST

As a pianist Mr. Hageman has enjoyed the reputation of being associated with and accompanying the following artists: Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Claussen, Emmy Destinn, Lela Ewell, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Mason, Claudia Muzio, Nina Morgana, Hara Onuki, Marie Rapold, Leonora Sparkos, Marie Sundelius, Evelyn Scutney, Marcia Van Dresser, Pasquale Amato, Lucia Botta, Giulio Crimi, Rafaela Diaz, Mischka Elman, William Wade Hinshaw, Orville Harold, Herman Jadowiker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingdon, Riccardo Martin, Jose Mardones, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efram Zimbalist, Renato Zanelli, etc.

When in Mr. Hageman's company the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

[SPECIAL TEACHERS' COURSE]

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NEW YORK SUN.

. . . The orchestra stands on its own feet, so to say, and yesterday its stability was beyond question. Energy and enthusiasm sounded in the proclamation of every instrumental choir. The strings exhibited breadth and vigor, while the brass choir was signalized by smoothness and fullness of tone. . . . Mr. Volpe's success in transforming raw material into a working orchestra must be indubitably recognized.

NEW YORK WORLD.

. . . Their playing was marked by a buoyancy and forceful enthusiasm, by a balance and flexibility of tone and smooth, compact sonority and by excellence and finish in phrasing and nuance which other organizations might envy and which, I must confess, surprised me. But I gladly express my appreciation of the artistic work of both Mr. Volpe and his orchestra.

NEW YORK EVENING POST.

. . . Mr. Volpe has shown himself a surprisingly good drill-master, as well as a conductor who can secure not only precision and shading, but dramatic and other emotional effects. It was really a delight, even to a blase critic, to hear this orchestra play the Tchaikowsky Serenade for Strings; here was all the life, verve, rapture, abandon which this Russian music calls for.

NEW YORK HERALD.

. . . The stupendous composition (Beethoven's Fifth Symphony), which is a test for both conductor and musicians, was interpreted in a masterly fashion. It presents many opportunities for the display of technique, expression, imagination and taste, and Mr. Volpe gave entire satisfaction in all these to a large and a most appreciative audience.



BINGHAMTON PRESS.

. . . With the confidence and precision of mastery born from deep musical insight into the works presented, Arnold Volpe conducted his wonderful orchestra through a varied but wisely chosen program to a complete artistic triumph. . . . He sent the audience away convinced from the interpretation of the many styles of orchestral music that none better than Volpe's organization ever visited this city.

NEW YORK CALL.

. . . Arnold Volpe is no mere conductor influencing the mind of his men to respond to his own thought, but a real leader. The result is an unusual unity of freedom and unusual quantity of music, thereby giving more genuine pleasure than many a more erudite organization.

BINGHAMTON REPUBLICAN HERALD.

. . . Volpe is an artist who understands and commands with intelligence and insistent dynamic appeal the forces under his baton. He conducts without a score and with such a complete grasp of the inner meaning of each work that he has ample energy left after exercising the mechanics of his art to call forth those peculiar color effects that modern concert-goers have come to expect and admire.

SCRANTON TRIBUNE-REPUBLICAN.

. . . That Mr. Volpe has brought his orchestra to a very high standard of efficiency is indisputable. The greatest interest was naturally centered in the symphony. In its performance the orchestra was so intense in its mood and poetic purpose, so graphic in expression and so clear in its unity that it left a profound impression.

ALLENTOWN MORNING CALL.

. . . They have established a reputation that is second to none in a city that has many big and notable orchestras. In fact the musical critics are looking to the day when the mantles of the greatest prophets in orchestral music will be placed upon the shoulders of the quiet but exacting and inspiring leader.

MUSICAL COURIER.

. . . The significance of Volpe, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini—but must be accredited to the exhaustive musical knowledge he displays of all the symphonic schools and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece was an object lesson to the conductors we hear in New York.

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SOME THOUGHTS THAT WILL HELP YOU TO MAKE THE GRADE

By Zeta V. Wood

There certainly is no time like the present to begin to do what one wants to do, for yesterday is forever and eternally gone and tomorrow will never come. Consequently, today is the only time that really counts, and what you are doing with your present will without doubt govern your future.

Without question, "time" is the most valuable thing we possess, and what you may be doing with this present moment counts tremendously. For example you are expending your time reading this little article and if you gain from the reading any food for thought, any enlightenment, or any enthusiasm then your time has been well spent.

We are so prone to discount the value of the present and look away to the future and wonder "what will turn up" and what we will be doing next month or "next year at this

clear idea about how to determine what things are non-essentials and what things are worth while. Life is too fleeting to spend any time thinking or doing things which bear no relation to the accomplishment which you expect eventually to attain.

Very few folks work too hard or put forth too much mental effort. The fact is that your mind goes right on working when your body is asleep and if you do not give it something definite to think on, it will just go on thinking any old thing that it happens to, and consequently when you get up in the morning you find it hard to concentrate. Our minds do not need so much resting as we imagine they do. The mind works all the time and that is what it is intended to do. The only thing we need to guard against is keeping the mind in one channel of thought for too long a period. From time to time the mind needs a change of material to work on so that those brain cells which we use most may have time to "re-create." So recreation means doing something for a change, not especially resting.

Now, I can tell each and every one of the readers of this column just exactly what it is you want to do most. It is what every human being wants to do and what so few have learned to do. And the reason so few have learned the great secret is because they have a wrong estimate of values, because they waste time, and because they do not realize that the human mind is the most marvelous creation of God.

In short it is "to have a good time" we all are striving for. And indeed that is just what we are here for, that is the purpose of life and it is a worthy purpose; for if we have a really good time of life we have lived to the glory of God, and the theologians tell us that this is the chief purpose for which we were created.

One can actually have such a good time living and performing the duties of each day that one will never be concerned about tomorrow at all. There is a poem translated from the Sanscrit called The Salutation of the Dawn, which has been set to music by Mary Turner Salter, and the following lines from this poem express so beautifully the thought I am trying to get to you. "But to-day well lived makes every yesterday a dream of happiness, and every to-morrow a vision of hope." Every one who has not studied this song should do so for the philosophy of it will lend a splendid influence to your psychology of life.

If you can be satisfied with your efforts of each day and know that your conduct has been just what it should have been under the existing circumstances then you may well reason with yourself that your future is secure and that it will be what you wish it may be.

It follows that to have a good time one must have friends among whom one moves and creates one's social atmosphere. You draw your friends to you and you are drawn to them



ZETA V. WOOD

time." If you are spending your time doing that sort of thing now you will be doing just that thing a year from now.

In order to occupy our time to the very best advantage it is necessary that we have a correct estimate of values. If you haven't been trained in your youth about these things you will have to train yourself now. One must have a perfectly



ELEANOR SAWYER,
of the Chicago Civic Opera Co., who is to sing in
many European cities before returning to America.

by virtue of certain mental vibrations which you set up from day to day as you go on with the business of living. "Birds of a feather flock together" simply because they are vibrating on the same mental plane and have the same interests.

Now, you can't do just what you want to do until you find out just what you would have a good time doing. So the wise thing to do is to start thinking right now about your capabilities, take stock of yourself, decide on some reasonable goal and get a vision of its possibilities.

Some of my readers will recognize the fact that I am expounding a very ancient philosophy which has been the inspiration of wise men and women through the ages. So, if you can't conjure up any good thoughts of your own, the next best thing is to think over the thoughts of someone else. The fact is, that by thinking the thoughts of certain recognized great men and women we make a sort of mold for our own thinking and acquire a trained mind upon which to build our own personality.

Personality, that is the word I have been working toward. When you have sighted your goal, schooled yourself to think, learned the value of time, and from moment to moment given yourselves to the things that really count, just watch the circle of friends that will gather around you. And those delightful people whose companionship you enjoy so much are the reflection of your own personality. You can not watch your own personality grow any more than you can stand in front of a mirror and see your body gain in stature, but from time to time you will have the realization that you are bigger and better and that you are enjoying more and more the business of living.

You think this is a queer thing to talk about in a musical journal? I beg to tell you that it is not. If students of music would do just a little of this sort of thinking (between the practice periods) there wouldn't be so much wasted effort and so much time lost, and so many ill tempers, and so many poverty stricken students and teachers. Yes, I say teachers because they have let the dollar signs obscure the vision that was once so worthy. If teachers would be more interested in the building of the voice, in molding the personality of the student, and in making a career for the student, how much greater in the long run would be the financial returns. Let me reiterate that it keeps us down, it baffles the hardest worker, this inability to make a correct estimate of values.

Students, it is better to sacrifice singing or playing in some cheap theater now than to interfere with the training of your ability and forego the chances of being well prepared when the big opportunity comes. Teachers, it is better to sacrifice the tuition of a good paying student if the teaching of that one upsets you, and gets you out of humor so that you cannot give your best to the more deserving pupils.

And speaking of opportunity, it is always at hand, but what is the use of opportunity if one is not prepared to meet it. It isn't a voice, a brain, a pretty face, or figure that the opportunity calls for but it is all of these developed into what theatrical managers and others are pleased to call "personality." It is "personality" that goes straight across the footlights of the theater (and of life) and the managers know it and you know it if you stop to consider it.

This attainment means constant growth, giving attention to the thing in hand from moment to moment, clear and unfettered vision, enthusiasm for the work, and a little patience until you find yourself enveloped in the joy of your work.

This is the type of person that the whole world is calling for and the world will pay well for it, and this same person will enjoy a supremely good time and find freedom of soul and of life.

Concerts and Recitals Booked by Copley

The following concerts and recitals are scheduled for the months of October and November under the management of Richard Copley, New York concert manager: October 7, evening, Mischa Elzon, violin Town Hall; 10, evening, George Wesley Kuhnle, piano, Town Hall; 11, evening, Florentine Choir, American debut, Carnegie Hall; 12, evening, Marie Elisabeth Fluegel, song, Town Hall; 14, evening, Isabel Richardson Molter, song, Town Hall; 17, evening, Mme. Zulalian, song, Town Hall; 19, evening, Frederick Gunster, song, Town Hall; 28, evening, Loraine Foster, song, Town Hall; 30, afternoon, Vernon Williams, song, Town Hall; 30, evening, Society of the Friends of Music, Metropolitan Opera House; November 3, evening, Harold Samuel, piano, Town Hall; 6, afternoon, Society of the Friends of Music, Town Hall; 10, evening, Maurice Marchal, cello, Town Hall; 11, evening, Martha Baird, piano, Town Hall; 14, evening, Helen Taylor, song Town Hall; 15, Dmitri, solo dancer, Carnegie Hall; 17, evening, Henri Deering, piano, Town Hall; 18, evening, Lyda Neebson, song, Town Hall; 20, afternoon, Society of the Friends of Music, Town Hall; 29, evening, Povla Frijs, song, Engineering Auditorium.



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"The Happiest Prima Donna in the World"

"The happiest prima donna in the world" is the distinction Myrna Sharlow has won, not claimed, for herself. It is a distinction which has become rather legendary since the day when a keenly observant journalist greeted her, and perhaps in search of what his errant profession dubs a "lead," found just the turn he wanted to picture for his reader in the singer he had been assigned to describe. "The happiest prima donna in the world" is a good picture, and quite worth borrowing. But it is not borrowed here. It is bought with these good words of it.

Myrna Sharlow's happiness is not the genre which follows her. It accompanies her in the persons of a vivacious and friendly little son, and a gracious and friendly tall husband. The three are halting for a while in New York. They have come from a flower hidden home in Capri. Come from an island where automobiles are taboo; the bustle and rush typified in the racket and fumes of taxis and town cars with them. It is little wonder that Miss Sharlow says with a tone of apology, "New York is a city in which you must be very busy to be content. You must become adjusted to its rhythm,"—not to speak of its riveting and subway neighbors.

It was in the midst of a parley about the giant New York that an unannounced and diminutive newcomer arrived. So content does he seem that he must be very busy. He is Miss Sharlow's little son. The good cheer of Capri is in his large black eyes, and there is a reflection of its sunshine in an even coat of tan. He is to make his operatic debut

soon, when he will be a welcome and vital substitute for the conventional out-of-joint papier mache son of Butterfly, for Miss Sharlow will soon sing that role throughout the country, when she will tour as a guest artist. Her appearances in Puccini's opera have significance, for she has studied the role with Rosina Storchio, for whom the opera was written, and it was she who created Butterfly at its bitter and discouraging premiere at La Scala eighteen years ago.

"I studied other roles with Madame Storchio, and though I had always dreamed of singing Madame Butterfly, I never did dream of studying the role with her. It was she who suggested it. The opera you know was a complete failure at its first performance, and though I have no authority for saying it, I am sure it was never sung again there until the year following Puccini's death. The Italians hated it! Of course the original score is very different from the one we know. 'Choppy themes' were the source of objection; themes utilized by poor Puccini to produce a touch of Japanese realism. The score is devoid now of the first grievances, and the so-called 'choppy themes' have given place to purely Italian motives of strange beauty. Madame Butterfly, I think, is Puccini's greatest opera—so beautiful because he has felt Butterfly's youth, and has known the helplessness of it. It is the youth of Butterfly that Madame Storchio brings to her interpretation of the part. Her gaiety, her faith in her lover, and her absorbant love for him are the gaiety, faithfulness, and whole love of one very young. She has had no background; she has no perspective. Through the years of waiting she dies a little. When the blow comes, she sees that her dream has crashed; there is nothing for her to do but sever everything in suicide. I feel that it was not really suicide, for Butterfly was dead long before she pierced her already broken heart. Her suicide is typical of her slender years. Had she known the experiences we purchase with maturity—if she had had perspective with which to furnish a background for her passing tragedy—she would have lived through the ache of those days, and turned her thoughts toward the happiness which would have supplanted the pain of it all. But youth has no perspective. And youth killed Butterfly.

"I look forward to singing the role in America, because I know we have seen only the Butterfly of adult imagination. She has lost her childishness because she has not been conceived as a child. I think it is interesting, too, that I am the first Butterfly who will use her own little child, bluntly



66

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Soprano

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MYRNA SHARLOW
and Her Little Son

miscalled 'Trouble' in our language, but referred to in Italian as 'Sorrow,' and later it will be 'Joy.'

"At a benefit recital at Harrison, Me., this summer, I sang the final scene of Butterfly and thought it a splendid opportunity to hold a dress rehearsal with my son. He was in costume, too, and so quiet. Then came time for me to bend my head and weep. Disquiet replaced his immobility. He put both hands to my face, and even my pseudo tears bewildered him. His performance on that occasion can be termed 'realistic,' and we hope he will do as effectively when the crucial time comes at a legitimate performance."

Though the reporter from whom observation of Miss Sharlow's rare happiness has been bartered saw much in a passing glance which is characteristic of her, he has made only a fleeting observation. Her happiness is the result of more than the congenial and enviable companionship she has found in those who are closest to her. She has made happiness because she has learned to take life as it comes, and she knows that each experience is a problem to which there is an answer. An accumulation of answers has made her a good mother and an interesting woman. They have made her an artist, for the artist is the sum of all that she is at heart. In her own words, she has learned to "compromise." She has learned much, and though she does not go into detail, one surmises that her learning is the result of disappointment, disillusion, and drudgery. Her own perspective has turned her heart and thought back to the numbing pain of Butterfly. And because she understands, we look forward with a quickening anticipation to the girl-Butterfly she has come home to picture for us.

James Barr to Sing in Operetta

James A. Barr will sing the tenor part in the operetta, *Chrysanthemum*, written by Edward Muth of Washington,

D. C., and directed by Paul Bleyden, at the City Club of Washington on Wednesday evening, October 19.

Mengelberg Opens Philharmonic Season October 13

Willem Mengelberg sailed from Europe on September 27 and will arrive in New York in time to begin his rehearsals for the Philharmonic Orchestra concerts which open on Thursday evening, October 13, at Carnegie Hall. He will conduct through the concert of Sunday, January 8. Arturo Toscanini will make his first appearance on January 26 and will direct from that time until the end of the season. In the interval between Mr. Mengelberg and Mr. Toscanini, Sir Thomas Beecham and Bernardino Molinari will appear as guest conductors.

For his opening program Mr. Mengelberg has chosen the Beethoven second symphony, Vivaldi's Concerto Grosso in A minor, concerto for wind instruments and orchestra of Vittorio Rieti, and a novelty which will be announced shortly.

The beginning of the season will see five new men in the ranks of the Philharmonic, announces Maurice van Praag, personnel manager of the orchestra. They replace the bass players, Manoly and Cherkasky, who retired on pensions last spring; and C. Thaulow, first violin; A. L. Langley, violin; D. Glickstein, trumpet, and Abraham Edison, cellist, who resigned during the summer. Mr. Langley, many of whose works were presented by the Philharmonic, is retiring to devote himself to composition. The newcomers are: A. Juravsky, first violin, an American citizen of Russian birth; A. Neveux, second violin, a prize pupil of the Paris Conservatoire, formerly with the Lamoureux Orchestra, and highly recommended by Ysaye; another French player of reputation, M. Decruck, who will join the bass section; F. Venezia, an American, formerly with the Cleveland Orchestra, who will be third trumpet; and H. Jenkel, a German, formerly the solo bass with the Cincinnati Orchestra. The new cellist will be announced before the opening of the season.

There also will be several shifts in the orchestra. A. Kurthy, formerly first violin, will play the viola. George Rabinowitz, who played second violin last year, is transferred to first. A. Debruyll will move from the seventh stand of the second violins to take place of the assistant concert-master of that section. The first desk men remain the same as last season.

Broadway Art Galleries to Sell Fittiu Goods

The entire furnishings, art objects and costumes from the private residence of Anna Fittiu will soon be sold at auction at the Broadway Art Galleries.



Most recent SONGS by

PEARL G. CURRAN

A Bachelor's Lament

Medium 50

A bright whimsy in words as well as music, both of which are from the same pen. "There's a maiden that I love, I know she loves me truly, too, tho' she rebels at things I do and stamp of foot and flush of cheek reveal she is not always meek. Altho' she is so very dear, I cannot wed this maid, I fear, for I am forty, don't you see, and this dear maid is only three!"

Prayer A Setting of "The Lord's Prayer"

Medium (or High) and Low 50

An impressive and exalted composition, reverential and inspiring. There are several introductory pages, the text of which is also selected from the Scriptures, leading up to the enunciation of the Lord's prayer. This introduction is quasi-recitative in spirit, intermingled with broad melodic phrases. The music of the prayer is flowing and majestic.

Hold Thou My Hand

High and Low 50

A devotional appeal for divine help and guidance, founded upon the confidence of ultimate understanding. "Dear God, hold Thou my hand, help me to understand, and walk the way that I should go. If dark hours should come to me, then, dear Father, let me be all the stronger, faithful still. Father—Mother God, above, hold Thou my hand."

Ho! Mr. Piper

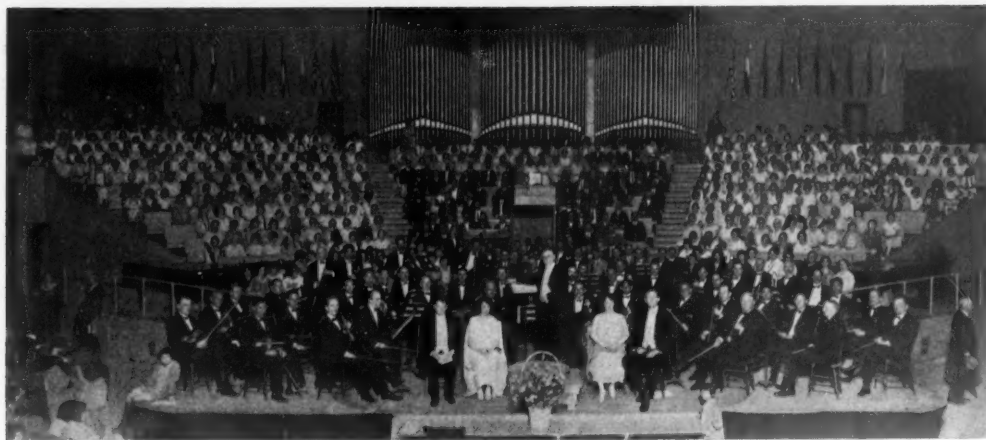
Arranged for Four-Part Chorus of Mixed Voices by
Ralph L. Baldwin
Octavo 7239 12

A dependable gauge of a song's intrinsic worth and widespread appeal is its evolution into some vocal ensemble form. This has happened to "Ho! Mr. Piper," in its present arrangement for four-part chorus of mixed voices. First published for high voice, its popularity demanded the low-voice version, which was later issued. Now its horizon is still further widened. The words are by the composer. "Ho! Mr. Piper, will you play for me? . . . For they tell me, when you play, fairies sometimes dance."

Send for PEARL G. CURRAN brochure
containing biography and complete list of works

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H. AUGUSTINE SMITH,
directing the choir of 1,000 and the New York Symphony Orchestra and soloists in a performance of *The Messiah* at Chautauqua, N. Y., during the past summer.

H. A. Smith Successful Director at Chautauqua

This year's music season at Chautauqua, N. Y., fulfilled the hopes of those musicians and music lovers who believe that Chautauqua holds a unique place in the United States as one of the summer colonies which lead in the presentation of the finest music and of interpreters of the first rank. During July and August, Chautauqua justified her claim as a center, or shrine, of music, with her sixty concerts in two months, her total audiences at musical programs of three hundred auditors and the variety and charm of these musical offerings.

Chautauqua owes much to H. Augustine Smith, of Boston, director of music, who is responsible for the choosing of artists and the inventory of musical events. He has just completed his seventh year as director, and reports this as the best of all choral seasons. Four hundred singers were enrolled in the Chautauqua choir, and came from twenty-five states, as well as from England, France, Japan, China and Hawaii.

Choral singing reached its highest perfection at these performances on Elijah night. For opulence of tone, balance of parts, bravado of attack and dramatic ardor, niceties of diction and spiritual dynamic, the choir accomplished much. The choir completed its major work at the close of summer school, after enrolling four hundred singers, many of whom were professionals. The rehearsals were always rapid fire, happy vigorous stretches of an hour, and coming twice a day, made possible unusual choral effects in a minimum of time. The following choral works were presented with and without the New York Symphony Orchestra: *Elijah* (dramatized), two performances; *A Tale of Old Japan*, Coleridge

of Albert Stoessel, who completed his sixth season as conductor of this group, contributed thirty concerts during the five weeks of their activity. The series of recitals by members of the Summer Schools' Faculty was continued this summer as before.

Musical Art Institute to Open Today

The twenty-third year of the Institute of Musical Art, and its first as the Institute of Musical Art of the Juilliard Musical Foundation, will open today, October 6, with several hundred students. Examinations and enrolment are now being conducted, under a standard of increased strictness over any previous year. The Institute was merged with the Juilliard School of Music during this year, with Dr. Frank Damrosch, who has been director of the Institute since its founding in 1905, remaining at its head, with the title of Dean. It will remain in its present location, its own building at 120 Claremont Avenue.

Several new names have been added to the faculty, including Lois Adler, Lonny Epstein, James Friskin, Mrs. Anne Lockwood Fyfe and Ignace Hilsberg, in the piano department; Sascha Jacobsen, Prof. Serge Korkueff and Mrs. Constance Seeger, in the violin department; Arthur Lora, Adolf Moser and Jan A. Williams, in the orchestra department; and Ada Fisher, Leopold Mannes and Henry F. Seeger, in the department of theory and composition, ear-training and keyboard harmony. Dr. Leopold Auer, head of the violin department, will have practically all of the violin students under his personal supervision.

Dr. Carl Friedberg, head of the pianoforte department, returned Tuesday from Europe, where many of his Institute students studied with him during the summer.

Jou-Jerville Returns from Abroad

Jacques Jou-Jerville, chorus master of the Seattle Opera, returned from Europe on September 27, and, during his very brief stay in New York before taking his train for the coast, called at the *MUSICAL COURIER* office for a brief visit. On his way to Europe he had rather an exciting experience. He was due to sail on the *Leviathan* on August 26, but the Seattle performances of *Aida* were postponed so that it seemed impossible for him to catch his steamer. However, at the last minute he decided to make the effort,

and drove from Seattle to Spokane, making a flying trip in a powerful car and traversing the distance in seven and one-half hours.

Mr. Jou-Jerville spent his time in Paris, and heard, among other singers, E. Thomas Salignac, the noted veteran tenor of the Opera Comique. Mr. Jou-Jerville says that Mr. Salignac is still the possessor of a voice of remarkable beauty and is, as he always was, a great operatic artist. Mr. Jou-Jerville was enthusiastic over the performance of Mary McCormack, saying that she has voice, stage presence, histrionic ability, charm and magnetism, all to an unusual degree. He calls her the logical successor of Mary Garden.

Camille Bos, a sister-in-law of Mr. Jou-Jerville, who is the first dancer at the Paris Opera, is dancing in an interesting new ballet by Georges Hue entitled *Tsang Chu*.

On his return from Europe, Mr. Jou-Jerville brought with him his mother, who is eighty-one years old but strong and vigorous and able to make the journey without discomfort. Mr. Jou-Jerville returns to Seattle to his duties with the Seattle Opera and to take up the class of pupils he coaches in the vocal classics and in opera.

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Twelfth Season
Begins Today



H. AUGUSTINE SMITH

Taylor (in a Japanese setting of lanterns, cherry blossoms, peonies, fans and incense); *God's Time Is Best*, Bach; *The Seasons*, Haydn; *The Village Blacksmith*, Samuel Richard Gaines; *Esther*, Stoughton, and *The New Earth*, Henry Hadley. Besides these seven cantatas, oratorios and motets, the choir has sung nine complete Sunday night services (all musical) and morning anthems for a like number of Sundays.

The Sunday night services were developed to a high liturgical and musical peak by Professor Smith, a fine climax being reached through variety, contrast and novelty of appeal. At one service, which was broadcast, over two thousand copies of the *Hallelujah* chorus were passed among the audience, and certain choral groups were sent through it as shock troops to help build the audience into a great choral unit. Over seven thousand people participated in the singing of the chorus, and they, together with the orchestra, organ and grand pianos, created a great volume of tone. The singing was heard four miles across the lake. Other Sunday night services featured antiphonal singing between the Chautauqua choir, Chautauqua junior choir, male chorus, brass quartet and congregation.

One of the most colorful events of the summer was the Colonial Festival, when over two hundred singers, dressed in Quaker, Puritan, Indian, Colonial and Ante Bellum costumes, sang the songs of olden days. Many in the audience also came in costume. The Japanese evenings were notable for their decorative excellence.

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John Doane Spends Active Summer in California

The accompanying picture portrays John Doane, organist, vocal coach and accompanist, surveying the world from the rim of the World Drive a mile above the orange groves of San Bernardino, Cal. Mr. Doane conducted classes in voice and organ at San Diego, Cal., this past summer, and he believes they were the most successful of the six that he has held there. He closed the first six weeks of his teaching season on August 13, took a two weeks' holiday in the San Bernardino Mountains and in Mexico, and returned to San Diego to continue his classes for the first two weeks of September, in response to urgent requests from his pupils. Mr. Doane has also made a number of public appearances in California during the summer, giving one organ recital



JOHN DOANE.

in Los Angeles and two in San Diego, and acting as accompanist in recitals by Evsei Belousoff, cellist; Riccardo Martin, tenor, and Cleora Wood, soprano.

On September 28, Mr. Doane was scheduled to sail from the Los Angeles Harbor for New York City, where he opened his studio for coaching in vocal repertoire and singing diction on October 1 and also resumed his duties as organist and choirmaster of the Church of the Incarnation.

Ernest Davis Completes Successful Coast Tour

Ernest Davis, tenor, reaped a goodly number of laurels from his critics and audiences on a recent six weeks' tour to the Pacific Coast, during which he fulfilled eighteen engagements. The following tribute is taken from the Hollywood Daily Citizen: "Ernest Davis shared honors with Conductor Walter last night. It was the singer's premier appearance on a Bowl program and his two numbers at once established him as one of the greatest voice artists ever to appear at the Bowl concerts. His first number, Sound an Alarm, from the oratorio Judas Maccabeus, by Handel, given in English, was unusual for the perfect enunciation of the singer. Davis will always be a welcomed artist on any Bowl program of other seasons." The Los Angeles Times stated that "He has marked dramatic ability and his voice carries well in a large space. It is of admirable warmth and fine quality." The Examiner believed that "his interpretation and style were authoritative, and his musicianship was evident."

Redlands, Calif., was warm in its enthusiasm for the tenor's art, and a comment from the Redlands Daily Facts runs as follows: "I Pagliacci is a test for any tenor, and many music lovers and local musicians were awaiting with eagerness Mr. Davis' rendition of this difficult and dramatic operatic number. . . . Extraordinary dramatic power, the peculiar vocal quality necessary for effective rendition of this bitter, sorrowful song are the possessions of Mr.

Davis. To sing Handel or Bach requires perfect diction else the intricate passages come out in a jumble, and Mr. Davis met this test, too."

In Hays, Kans., the tenor appeared for the fourth time, and at Laramie, Wyo., one paper stated that "the unanimous comment of all in attendance is that it was one of the best musical programs ever staged before a summer school student body. Mr. Davis, who has appeared here a number of times, both during the summer and regular sessions, was at his best Friday night. From the first he held his audience and provided a musical treat only an artist of his ability could conduct."

Notable Artists for Eastman Theater

ROCHESTER, N. Y.—Plans for the musical season at the Eastman Theater here, as completed by Concert Manager James B. Furlong, give assurance of a variety of musical features that will fully be up to the standard set in previous seasons since the opening of the Eastman Theater. Two series will be offered this year, instead of three, as has been customary in the past, to be known as A and B. A number of attractions new to the city will be included, among them The English Singers, whose fame has awakened considerable interest in their coming. Moriz Rosenthal, distinguished Polish pianist, who has not been heard here before, will come in a joint program with Florence Easton, dramatic soprano of the Metropolitan Opera Company. Two other newcomers will be Joseph Szigeti, young Hungarian violinist, and Rudolf Laubenthal, German Wagnerian tenor, who was so successful at the Metropolitan last season.

John McCormack will open the season on October 27, and



"The audience recalled Miss Peterson so many times that one might have thought the afternoon was of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Mme. Schumann-Heink will come for her farewell appearance on November 10. Galli-Curci, Hofmann, Heifetz, Werrenrath and De Gogorza are among other favorites who will be heard. Werrenrath will come in joint concert with Kathryn Meisle, Chicago Opera contralto, who was warmly received at a Wagner Night concert here last season. The entire list of bookings follows: Series A—October 27, John McCormack; November 10, Ernestine Schumann-Heink; December 8, The English Singers; January 12, Jascha Heifetz, violinist; February 2, Florence Easton and Moriz Rosenthal; February 16, Rochester Philharmonic Orchestra; Series B—November 3, Reinald Werrenrath and Kathryn Meisle; November 17, Josef Hofmann; December 1, Amelita Galli-Curci; January 5, Dusolina Giannini and Rudolf Laubenthal; February 9, Emilio De Gogorza and Joseph Szigeti; March 1, Rochester Philharmonic Orchestra.

H. W. S.

George Liebling Composing

George Liebling, who is booked for an extensive coast to coast tour this fall and winter, and who will appear on February 20 with the Boston Symphony Orchestra, has been composing during his so-called vacation many new compositions, including a Concertino for Violin, dedicated to President William MacPhail, of the MacPhail School of Music at Minneapolis, and a song, The Wedding of the Katydid (lyrics by Anna Fitzu), dedicated to Nina Morgana, who is so delighted with it that she will sing it on her tour in the West. Mr. Liebling will give his annual recital in New York on February 26.

Erna Pielke Coaching with Margolis

Erna Pielke, artist-pupil of Samuel Margolis, went to Europe two years ago just to look around and see what she could do. When she landed in Berlin she was heard by an impresario who told her she had a remarkable voice and ought to do great things. It was not long afterwards that Miss Pielke was engaged to sing at the Bremen Opera House and was probably the first American to appear there since the war. She sang such roles as Azucena the two Erdas, and other important roles, in all of which she was unusually successful and received the warm praise of the German press. The critics spoke particularly about the correct placement of her voice a tribute to her teacher in America.

Before returning to New York this past summer, Miss Pielke recorded some German and Viennese songs for Columbia. Since being in New York she has worked daily with Mr. Margolis preparing new roles, including Trovatore, Gioconda and Carmen in French, besides brushing up on other parts.

Miss Pielke will return to Europe in the fall to sing additional engagements and may again fill some guest perform-



SAMUEL MARGOLIS

ances at the Bremen Opera. Prior to going abroad Miss Pielke sang with the Montreal Opera Company, where her voice and ability were commented upon enthusiastically. She bears watching!

Dan Beddoe Praised by New York Critics

Dan Beddoe's work as tenor soloist in Mendelssohn's oratorio, Elijah, which was performed at the Lewisohn Stadium this past summer by the New York Choral Symphony Society and the New York Philharmonic Orchestra, under the direction of Frederick Stock, inspired many favorable words of comment from metropolitan critics. The New York Post spoke of "the thoroughly artistic work of Dan Beddoe," adding that "his singing of the familiar and lovely If With All Yours Hearts brought the most sustained applause of the evening." The Telegram noted that "in his opening recitative he sang superbly, and the response from the audience gave proof of spontaneous appreciation of his interpretative vocal qualities." And, according to the Herald, "As usual, the sensitive taste, the aristocratic ease of Mr. Beddoe's vocal style, the astonishing freshness and limpid flow of his tones, set a standard of excellence," was the Herald.

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MADAME BUTTERFLY

She dominated the performance from the first tone of that difficult off-stage entrance that has brought grief to so many fine artists.—Chicago Herald-Examiner, July 16, 1927.

Her voice itself is of velvety smoothness and loveliness, and it never becomes rough even in the loudest passages. Her pianissimo is a fine-spun thread of gold.—Chicago Journal, July 16, 1927.

FAUST

That lovely, easy, healthy voice of Elisabeth Rethberg made the ballad of the King of Thule and the Jewel song sound as they should sound, less a vocal stunt than an expression of happy girlhood.—Chicago Tribune, July 1, 1927.

LOHENGRIN

One left it, convinced anew that Mme. Rethberg is one of the greatest singers of the generation.—Chicago Herald-Examiner, July 29, 1927.

She satisfied not only the eye and the ear but that something which recognizes the fitness of things. A lovely Elsa.—Chicago Post, July 29, 1927.

ANDREA CHENIER

There was, Mme. Elisabeth Rethberg, she of the perfect voice and versatile stage technic.—Chicago Herald-Examiner, June 26, 1927.

LA JUIVE

Mme. Rethberg sang the great aria beautifully. Her voice was lovely, full in quality, firm in texture, even thruout its range and with high tones of dominating volume.—Chicago Post, July 27, 1927.



RETHBERG



To hear this great artist-singer in opera or concert is an experience to be recounted amongst the most treasured of a lifetime.

Could you have attended any or all of her 25 appearances during the recent Ravinia Opera season, your praise would undoubtedly be such as is expressed by these critics and your acclamations would have mingled with the ovations of the throngs who thrilled to her glorious voice and artistry.

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NEW YORK



THE MASKED BALL

Last night Elisabeth Rethberg appeared for the first time in her career in the principal soprano part and made a striking success of it.—Chicago News, Aug. 5, 1927.

Never has her glorious combination of pure legato and thrilling dramatic tones been more effective. When she sang, listening was worth while; when she was silent, just looking at her was enough.—Chicago Journal of Commerce, Aug. 5, 1927.

LA BOHEME

Rethberg was in particularly opulent voice, scoring in lyric and dramatic passages with her own adaptable skill.—Chicago Journal of Commerce, July 8, 1927.

AIDA

Mme. Rethberg, of course, sang gorgeously. Her voice became the most perfect of the splendid instrumental choir that responded to Papi's urgent baton.—Chicago Herald-Examiner, July 3, 1927.

Elisabeth Rethberg's voice made of the Nile Scene a bit of shimmering loveliness.—Chicago Journal, July 5, 1927.

CAVALLERIA RUSTICANA

Her singing was warm and spirited. Her impersonation delineated the Sicilian maiden wrought to the last pitch of jealousy and despair, and she gave a brilliant performance of the part.—Chicago News, July 15, 1927.

IL TROVATORE

Mme. Rethberg was by turns a coloratura and a dramatic soprano, displaying an effortless high D flat that no coloratura can match for power and quality.—Chicago Herald-Examiner, July 22, 1927.



QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

UNSATISFACTORY RESULTS FROM PRACTICE

Q.—In spite of arduous practicing (from six to eight hours each day) I seem unable to finish certain compositions at which I am working so as to feel confident in performance. I do not feel that this is due to nervousness and would appreciate any suggestions you may be able to make.—S. C.

A.—Your letter does not give me any information in regard to your manner of practicing. I am sure there must be a reason (or many) why you do not seem able to "finish up" a composition. However, even a more detailed description might fail to reveal the real cause of your trouble. The only sure way to detect it would be to hear and watch your practice.

The fact that you practice between six and eight hours may be the very cause of your trouble. Do not forget that there is a possibility of "over practicing" with the result that you feel less and less sure instead of more and more. I do not believe that mechanical practicing by itself will accomplish much, and it is hardly possible to practice eight hours with the proper interest and concentration.

If you sit at your instrument clear and fresh in mind and body, analyzing musically and technically the composition before you, you are bound to accomplish more in a few hours than if you stretch the duration of your practicing period to the extent of it becoming a mere endurance test, for a fatigued mind or body precludes the possibility of successful practice.

Remember also that practicing means to work at difficult spots—the parts one can not readily do—and not the going through of pages, or the whole composition at a time. It may even be necessary to divide a difficult spot into still smaller parts in order to master it completely. Do not advance too rapidly but make sure that the place which you work on is firmly established in mind and hand, otherwise you will find yourself at a standstill in spite of your practicing.

In certain cases it has been beneficial to leave a composition, which one has practiced hard, for a time, so that it may "sink in."

Another reason for your trouble may be in the choice of pieces which are at present beyond your technical ability. Also your technic as such may be unreliable on account of a bad or superficial foundation. The tempo you use in

practice is of very great importance in determining the result of your work. Especially if you start to play difficult parts in a rapid tempo before sureness is achieved. The superficial reading through of a composition too many times before actual practicing commences, causes damage and often increases to a great extent the inherent difficulty of a piece. Do not study too many compositions at the same time as this may also retard good and speedy results.

It would take too long to recount all the errors possible in practicing. The before-mentioned causes are the most frequently met with; therefore I trust that one of them may suggest a remedy for your difficulty.

Antonia Sawyer in a New Field

Antonia Sawyer, well known concert manager, who, in her earlier years was an equally noted concert singer, has had so many demands in recent years from artists and stu-

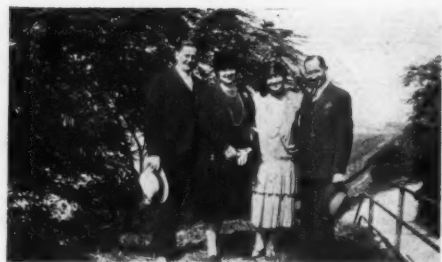


JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

dents for advice that she has decided to open her offices to this new field of musical endeavor. Mrs. Sawyer is in a position to give entirely unbiased advice to students in search of teachers as well as to artists seeking information as to the best available managers and the best manner of entering into a concert career.

This department of Mrs. Sawyer's office will be conducted upon strictly business lines, and young musicians will no doubt find that whatever they expend in this manner will accrue to their ultimate benefit. Mrs. Sawyer is an expert both as an artist and as a maker of musical careers through her managerial activities. She is not here, however, seeking either pupils or new artists for her management. Her plan is merely to advise and suggest, and



A NEW QUARTET

of unusual distinction, considering the artists, is composed of Ruth Schaffner, soprano soloist at St. Bartholomew's Church; Amy Ellerman, contralto and soloist of the First Presbyterian Church, where Ernest Davis, tenor, is also singing, and Norman Jolliff, baritone and soloist of the Marble Collegiate Church. The quartet is available for all occasions and is under the management of Daniel Mayer, Inc.

her intention is to cooperate with teachers and managers, keeping herself informed as to their needs and the openings that they have to offer.

Galli-Curci's Summer Home Damaged by Fire

Mme. Galli-Curci's beautiful summer residence on the summit of Mt. Bellaire, near Margaretville in the Catskills, was seriously damaged by a fire which occurred on the evening of September 27. Volunteer fire brigades from Margaretville and neighboring towns managed to subdue the flames after two hours' work, but in the meantime the walls of two of the living rooms downstairs were destroyed. The damage is estimated at about \$10,000.

The diva, and her husband, Homer Samuels, together with a number of villagers, were active in aiding the firefighters. Defective electric wiring is said to have been the cause of the fire. The house, which stands on the crest of the mountain, in the center of 180 acres of land, is considered one of the finest residences in the Catskills. It was built in 1922. The music room, which contains many valuable scores and other musical treasures, was fortunately not damaged.

Dudley Buck Back in New York

Dudley Buck, eminent vocal teacher, has returned to New York and is preparing the Dudley Buck Singers for their annual tour. Wallace Hermann has been engaged as first tenor, and otherwise the personnel remains as before with Marguerite Hawkins, first soprano; Alma Milstead, second soprano; Marie Bard, first contralto; Georgia Graves, second contralto; Henry Moeller, second tenor; Frank Forbes, baritone; Leslie Arnold, bass. This ensemble will be under the personal direction of Mr. Buck, and the season includes five concert appearances in New York.

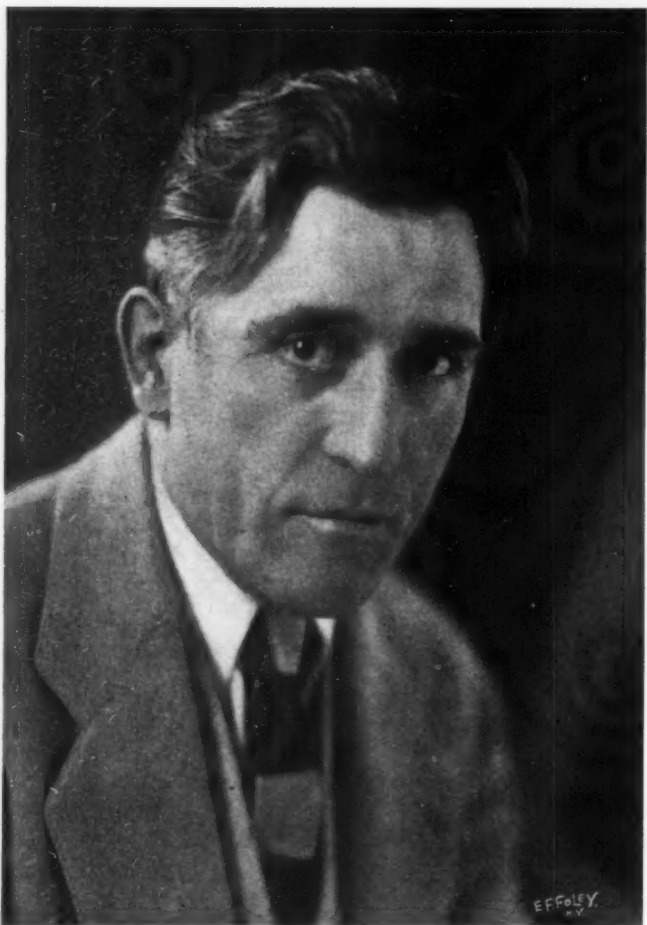


Photo by E. F. Foley, N. Y.

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MELBOURNE—Ignaz Friedman's art includes everything. He is the supreme technician, musician and poet, all in one. He held his audience spellbound.—Argus.

SYDNEY—He justified his high repute in some of the most exquisite and attractive piano playing ever heard in this city.—Herald.

1927

- January:** Bristol
Manchester
Sheffield
Eastbourne
Middlesbrough
Edinburgh
Dundee
Glasgow
Belfast
Dublin
London, with London Symphony Orchestra
- February:** Birmingham
Cheltenham
Nottingham
Albert Hall, London
Reading
Oxford
Sheffield
Albert Hall, London
Leicester
Liverpool
Albert Hall, London
- March:** Paris
Bordeaux
Madrid
Bilbao
Pamplona
Barcelona
Oviedo
Vienna } Beethoven
Vienna } Centenary
Vienna } Festival
Budapest
- April:** Agram
Budapest
Dresden
Prague
Cracow
Lemberg
London
- May:** En route to Australia
- June:** Sydney (10 concerts)
- July:** Wellington (4 concerts)
Auckland (4 concerts)
Dunedin
Christchurch (2 concerts)
Napier
Wanganui
- August:** Melbourne (12 concerts)
Adelaide (4 concerts)
Perth (4 concerts)
- September:** Brisbane (2 concerts)
Auckland (2 concerts)
- October:** Honolulu (en route to U. S.)
- November:** Stanford University, Cal.
San Francisco, Cal.
(San Francisco Orchestra)
Los Angeles, Cal.
Santa Monica, Cal.
Anaheim, Cal.
Eugene, Oregon
Tacoma, Washington
Spokane, Washington
Pullman, Washington
Portland, Oregon
(Portland Orchestra)
Vancouver, B. C.
Salt Lake City, Utah
- December:** Chicago, Ill.
New York
(With New York Symphony and Beethoven Symphony)

January and February, International Celebrity Tours, Mgt., Powell and Holt.

March to October, Australian and New Zealand Tours, Mgt., E. J. Carroll.

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BOSTON

BOSTON SYMPHONY SEASON TO OPEN OCTOBER 7

BOSTON.—Serge Koussevitsky arrived from Cherbourg on the Ile de France, September 21 and immediately assembled the Boston Symphony Orchestra for rehearsal in preparation for the opening of the forty-seventh season of the orchestra, in Symphony Hall, on October 7. This will be Koussevitsky's fourth season in America. The Russian conductor, after completing his series of "Concerts Koussevitsky" at the Opera House in Paris, spent the remainder of the summer in vacation and rest, interrupted only by consultation with



HART HOUSE String Quartet

"Might well come more frequently."—*Christian Science Monitor*, Boston, Feb., 1927.

Geza de Kresz Harry Adaskin
Milton Blackstone Boris Hambourg
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composers and publishers in his tireless quest for new scores of importance.

The Boston Symphony Orchestra will give its usual four series here with twenty-four Friday afternoon and Saturday evening concerts, five Monday evening concerts, and five on Tuesday afternoons. The demand for season tickets for each of these series is greater than last year, and from present indications all seats will be taken by subscription. For the Friday and Saturday series, the seats released last spring were insufficient to satisfy the waiting lists for prospective subscribers for these concerts. There will therefore be no public sale for the two longer series.

GREAT SINGERS TO OPEN SUNDAY AFTERNOON SERIES IN SYMPHONY HALL

Three great singers will give the opening Sunday afternoon recitals in Symphony Hall this season, which holds an unusual roster of concerts to come. The season will open on October 9 with an appearance by John McCormack. On the following Sunday, October 16, Dusolina Giannini, celebrated American soprano, will appear, and on October 23 Geraldine Farrar will make her Boston visit of her return concert tour. Other artists to appear will be Hofmann, Werrenrath, Schipa, Schumann-Heink, Galli-Curci, English Singers, Heifetz, Paderewski, Talley, Rachmaninoff, Kreisler, Jeritza, Gieseking, Chaliapin, the Handel and Haydn Society; there will also be a Pension Fund concert of the Boston Symphony Orchestra. J. C.

Beethoven Manuscripts Bring High Prices in Berlin

At an auction sale at Heinrich's in Berlin on September 29, spirited bidding brought the price of the original manuscript of Beethoven's song, *New Love, New Life*, up to \$3,600. The successful bidder was Dr. Laube of Berlin, who at the same sale paid \$3,500 for fifteen letters written by the great master. These are considered record prices by experts.

Paul Morenzo Back from Berlin

Paul Morenzo arrived on the S. S. München on September 23, after a year's stay in Berlin, spent in teaching. He was accompanied abroad by four American girl pupils who

studied with him in Berlin. They have returned to continue their work at his New York studio, the reopening of which will be announced shortly.

Mr. Morenzo tells of a terribly stormy trip across, with a mishap at Cherbourg, where the ship's bow was rather



PAUL MORENZO
on board the S. S. München with Captain Wittstein

badly damaged in a collision with the *Resolute*. The injury to the vessel was hastily repaired, and she proceeded across the Atlantic through gales that continued until American waters were reached.

Mabel Farrar with Culbertson

Mabel Farrar, violinist, who has recently returned from Europe, is now under the management of Harry and Arthur Culbertson.

"He is a pianist of exceptional qualities. Beautiful tone, sonorous chords, an excellent control of dynamics. He has ample virtuosity. There are other pianists with all these characteristics who still fail to interest as interpreters, but Mr. Kreutzer played with true breadth, nobility, and fire. The audience applauded with unusual enthusiasm, recognizing its good fortune in such a performance." *N. Y. Times (Olin Downes)*



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JAN CHIAPUSSO

CONCERT PIANIST

HAS JUST RETURNED FROM EUROPE



European and American Press Notices:

BERLIN

Allgemeine Musikzeitung

—an outstanding pianist.
—a pianist of the grand style.
—Cesar Franck's Prelude, Aria, and Finale were built up in great lines.
—Debussy and Albeniz were rendered with sonorous and rhythmic refinement.

Deutsche Allgemeine Zeitung

—a man of brilliant musicianship.
—a touch sounding well and full in all grades of force.
—execution technically impeccable.
—extraordinary technical equipment.

Boersen Zeitung

—I heard Cesar Franck and Beethoven and everything was intelligently phrased and rendered with refined technique, greatest accuracy and brilliancy.

AMSTERDAM

De Telegraaf

—he belongs to those who are able to do everything they want to.
—I had at all times the agreeable feeling that I was listening to one who plays his instrument perfectly and who knows all its secrets.

THE HAGUE

De Avondpost

—the artist has the instrument magnificently in his power.
—Jan Chiapusso is an excellent interpreter of Beethoven because the spiritual and philosophical elements take a great place in his music.
—Chopin was chiseled with a delicate sense.
—never excessive, always restrained, yet without repressing the sentiment.
—a nobly feeling and nobly thinking musician.

Het Vaderland

—the technique has risen to the highest degree of virtuosity. He stands above all difficulties.
—he is most assuredly a very remarkable figure on the musical horizon.
—he shows an enormous degree of colour belcanto.
—he shows a very refined sense of pedalling.
—a marvelous find in every domain of musical possibilities.
—One who plays Beethoven's most difficult sonatas in such a manner is not an every-day pianist.
—he fascinates.
—it was spiritual work of the first rank.

Nieuwe Rotterdamsche Courant

—Chiapusso is a virtuoso in the best sense of the word.
—touch, capacity of nuances, very striking, faultless technique, excellent musician, noble singing touch, magnificent command of the instrument.

De Residentieboede

—In opus 106 of Beethoven, the pianist towered above his task, not only technically, and mnemonically but also in a spiritual sense; reaching a height in this famously difficult work which forced our respect.

NEW YORK

New York American

—Brilliant, assured and faultless technical disclosures. Fleet, agile, fingers, broad tonal variety, amazing technical skill, taste in shading and rare dramatic style.

New York Globe

—His playing proved to be something of a sensation. First of all, he has a miraculous left hand, which enables him to disclose nuances impossible to even some of our best-known pianists, a clean touch and remarkable dexterity in all ten fingers, together with a wide dynamic range.

New York American

—As a pianist he is essentially poetic and he invested his various numbers with feeling, good tone colour, and well calculated accentuation.

CHICAGO

Chicago Tribune

—Jan Chiapusso puts poetry and fantasy into his piano music.

—He showed many sides of his capabilities, and all were those of mastership. He lent all of variety and contrast in shading, expression, and in tempo, that is possible, and made them tonally and melodically attractive. The Liszt Sonata impressed as it has no previous time this season.

—In his more appealing selections, Mr. Chiapusso showed himself a delightful pianist and interpreter. His technic is of the stupendous kind—the kind that surmounts all difficulties with an ease that makes them seem non-existent. He wins a tone of lovely singing quality, his interpretations are ever manly, yet never wanting in tenderness and poetry; he has fine feeling for shading, color and phrase line, and he gives to his climaxes a length and perspective that make them monumental when so desired.

Chicago Evening American

—Mr. Chiapusso has many of the most important qualities of the pianist whom we single out to place among the distinguished figures of the profession.

—He has serenity, poise, dignity, a sympathetic personality, sincere of manner and interpretation, sentiment in abundance, he understands the difficult art of phrasing—and his technic is entirely modern—that is, superlatively good.

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SAMOILOFF RETURNS FROM WEST COAST

"Captured Our Hearts"—Says Denver—Portland Stay Prolonged—Busy Classes in Seattle and San Francisco

Lazar S. Samoiloff has just returned to New York City, and opened his Bel Canto Studios for the winter. His master classes, conducted in Western cities during the summer months, became an institution.

In each city the course was opened with a public lecture on The Voice, and the Art of Singing. Mr. Samoiloff's lectures are always interesting; he is most generous in giving of his knowledge, and his wit and humor are delightful and never failing.

Many vocal teachers try to make singing a difficult and complicated process, and an almost impossible goal; Mr.

Samoiloff, on the other hand, would make it as simple and plain as possible, as easy as the art of speech, for this is his motto: "Learn to produce correct sounds in exercises, talk clearly, pronounce words correctly, and you will sing well."



RUTH CREED, LAZAR S. SAMOILOFF AND ALICE SECKELS

He adds, however, "In exercising singing tones, the mouth should not participate; in pronouncing the words the singer sometimes allows the mouth to move too much, and the correct placement of the tone is lost."



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Owing to the increased demand upon Miss Barrows' time in Boston, she will teach in Providence on Monday and Thursday afternoons only, at Sixteen Conrad Building.

Mr. Samoiloff speaks of the necessity of a proper diet for the singer, and regularity of living. He also stresses psychology in its various mental phases, and finally, but fundamentally, sincerity. When discussing the latter subject, one readily understands his great success as a teacher, for his sincerity is expressed in every word and action. "Be sincere," and "Don't be afraid to give yourself and your personality to your public," are phrases often heard during lessons. An earnest student can come to him with any problem, and receive his help and advice in generous measure.

In Denver Mr. Samoiloff was teaching for the first time at the Lamont School of Music, of which Florence Lamont Hinman, is director; she is a vocal teacher, the possessor of a beautiful soprano voice, and is also leader of the largest choruses in Denver. After hearing his lecture and the first lessons given in her school she decided to take lessons privately from Mr. Samoiloff, and subsequently gave him her entire class for the period of his stay. Among his pupils were many other prominent musicians, including Mrs. Sachs, whose husband is leader of the Denver Municipal Band, and will come to New York to continue with Mr. Samoiloff; Mrs. La Costa, a well known singer with a fine voice, who will also follow the maestro; Mr. and Mrs. Fredrichs, pianists, and Mrs. Campbell, were present at one of Mr. Samoiloff's lectures, and remarked that they had never enjoyed an hour more. In short, as Mrs. Hinman expressed it in her inscription on a photograph, "Mr. Samoiloff took Denver by storm." He plans to spend the month of June, 1928, in Denver.

In Portland the master classes were under the management of Ruth Creed, his original schedule calling for four weeks,



FLORENCE LAMONT HINMAN

but the demand was so great that the stay was prolonged to five. Miss Creed, also a pupil of Mr. Samoiloff, is the secretary of the Ellison-White Conservatory; during his stay there, Mr. Samoiloff taught eight hours daily, as did his coach, Andrew Kostelanetz.

In Seattle the course lasted three weeks. Many local vocal teachers attended the classes, including three from the University of Washington; Madge Talmadge was his representative there. She is a fine music student and clever newspaper writer. In Seattle, Mr. Samoiloff found many very beautiful voices, and several of the pupils are coming to New York to continue with him.

In San Francisco, Mr. Samoiloff conducted his fourth season of master classes; they have become an important part of the musical life of the city, and under the capable direction of Alice Seckels the season proved very successful.

En route, Mr. Samoiloff paid his annual visit to Klamath



Bernard Orko

"The salient characteristic of Mr. Orko's art is his fine mastery of cantilena, to which he brings dignity, breadth and sensitiveness of phrase. His tone is large, rich and vibrant; his bowing light and flexible, and he has firm command of the technics of his instrument."

—*New York Times*.

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Falls, where he was the guest of a former pupil, Mrs. A. J. Voye, who followed him to Portland to continue study. He also visited Victoria, B. C., as guest of Miss McGregor, also a former pupil and prominent teacher in Victoria; in both cities Mr. Samoiloff gave lectures.

Back in New York, Mr. Samoiloff looks forward to an extremely interesting and busy winter; among his pupils are many who come to New York for the first time, and others who have followed him for several seasons.

An important feature of the winter work is the teachers' course, in which are enrolled many who wish to learn his method of singing, as well as many former pupils who have become successful teachers, but wish to continue under his guidance.

Weekly repertory classes are conducted that the pupils may sing songs, arias, and ensemble numbers publicly; this proves very effective in overcoming nervousness and self-consciousness. Mr. Samoiloff often invites managers to be present at these classes, and that they may be heard to best advantage they sing from the platform of a concert hall.

During the latter part of last season nine Samoiloff pupils made New York debuts with great success; in several cases professional engagements resulted.

For the last three years Julia Claussen has been under Mr. Samoiloff's guidance. At the close of the Ravinia Park Opera season, where the gifted mezzo contralto had such a phenomenal success, Madame Claussen sailed for Europe, where she has been engaged to sing in several opera houses. Before leaving, she wrote Mr. Samoiloff: "My dear teacher: all my success I owe to you."

CLEVELAND, OHIO

CLEVELAND, OHIO.—A reading of the announcements of musical affairs for the coming season indicates that Cleveland is to have a goodly share of pleasant things throughout the winter.

Adella Prentiss Hughes, manager of the Cleveland Or-

chestra, announces that that organization will begin its tenth anniversary season with a pair of concerts, October 20-22, with Nikolai Sokoloff again the presiding genius. Twenty pairs of concerts (Thursday evenings and Friday afternoons, at Masonic Hall) will be given, with no change in the scale of prices. The soloists listed to appear with the orchestra this year include such splendid artists as Ossip Gabrilowitsch, Jascha Heifetz, Paul Kochanski, Yolanda Mero, Alexander Kipnis, Josef Hofmann, Albert Spalding, Harold Samuel, Rafael Diaz, Lila Robeson, Albert Riemenschneider, Josef Fuchs, Victor de Gomez and Carlton Cooley, the last three being members of the orchestra. Maurice Ravel, French composer, is to appear as guest conductor at one pair of concerts, and a new symphonic work by Arthur Shepherd is to be given its premiere. Rudolph Ringwall again will act as assistant conductor, after a most successful summer of open air concerts in the park—an experiment that proved most popular.

Mrs. Hughes will present Mme. Schumann-Heink in recital at Masonic Hall, October 18.

John McCormack will appear in concert at Public Hall on October 19 and Amelita Galli-Curci will give a recital at Masonic Hall, November 29 according to the announcements of Dougherty, Miskell, Merriam and Sutton. The firm which presents these two great Cleveland favorites was responsible for the promotional activities and publicity for the record breaking spring festival this year of the Metropolitan Opera Company in Public Hall.

Messrs. Donald C. Dougherty and Harold J. Miskell, together with City Manager W. R. Hopkins, Robert I. Bulkley and Lincoln G. Dickey, are the directors of the Northern Ohio Opera Association, which will present the Metropolitan in Public Hall again this spring, fulfilling the second engagement in a five-year contract. E. C.

QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Is it correct to lean the hand against the violin when playing in the third position?—K. F.

A.—Leaning the hand against the violin in the third position seems to be a very old-fashioned habit. When violin playing was in its infancy the average violinist did not make use of more than two or three positions (1st, 3rd and 5th). It was easy for the teacher (?) who taught his pupil to hold his hand against the head of the violin in the first position and against the body of the violin in the third position and a little higher in the fifth position. Today a competent teacher makes no distinction between the various positions and the pupil is supposed to have equal command over each position. When playing in the first position the thumb is placed opposite the first finger and the line from the joint between the little finger and the hand to the elbow should be vertical. The same line should exist when playing in the second and third position, and it is, therefore, unnecessary and unwise to touch the body of the violin. Violinists are very likely to play too flat if they lean the hand against the body of the violin in the third position. It also makes the vibrato slower and causes less freedom. If in the higher positions the hand touches the violin it should be unconscious so that the body of the instrument should not be used as a place to rest against.

Richard Crooks Triumphs in Berlin

American Tenor Hailed as Operatic "Find"

Richard Crooks made his operatic debut in Berlin on September 27 as Cavaradossi in Tosca and was hailed by the press as "a new tenor whose superior Italian style of



RICHARD CROOKS

singing insures him a great future." The critics praised his "good taste, technic and musicianship, and the surprising dramatic ability displayed by one who is a novice on the operatic stage."

This was only the second appearance of the American tenor in opera, the first having been a week before in Hamburg, also in Tosca. There, as in Berlin, he scored a signal success. At the end of the Berlin performance he, together with Salvatino, the Tosca, received fourteen curtain calls. His next appearances are to be in Vienna and Budapest.

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Giuseppe Danise, Baritone of Metropolitan Opera Co.
Yvonne D'Arle, French-American Lyric Soprano
Giuseppe De Luca, Baritone of Metropolitan Opera Co.
Paul de Marky, Pianist
Rafael Diaz, Tenor of Metropolitan Opera Co.
Daisy Elgin, Soprano
Dorothea Flexer, Contralto of Metropolitan Opera Co.
Beniamino Gigli, the World's Greatest Tenor
Curtiss Grove, Lieder Singer
Hallie Hall, American Mezzo-Soprano
Rosa Low, American Soprano
Charlotte Lund, Soprano and Operatic Recitalist
Mary Manley, Coloratura Soprano
Queenie Marlo, Soprano of the Metropolitan Opera Co.
Giovanni Martino, Bass of Metropolitan Opera Co.
Oscar Nicastro, South American Cellist
Rosa Raisa, the Great Dramatic Soprano of the Chicago Opera Co.
Louise Richardson, Lyric Soprano
Giacomo Rimini, Italian Baritone of Chicago Opera Co.
Mabel Ritch, American Contralto
Moriz Rosenthal, King of the Keyboard
Titta Ruffo, Baritone of the Metropolitan Opera Co.
Alberto Salvi, World's Greatest Harpist
Frances Sebel, American Lyric-Dramatic Soprano
Jessie Slatia, Soprano
Erich Sorantin, Violinist
Irma Swift, Coloratura Soprano
Donald Thayer, American Baritone
Anne Tyson, Contralto
John Charles Thomas, America's Own Baritone
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MUSIC ^{AND} THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

CARL McKINLEY FOR CAPITOL

When Carl McKinley, associate organist at the Capitol Theater, went to Europe recently, J. M. Coopersmith was engaged as an associate of Dr. Mauro-Cottone. Mr. Coopersmith is well known along Broadway and has been associated with David Mendoza, Dr. Billy Axt, Hugo Riesenfeld and Josiah Zuro. When the former trained an ensemble of forty voices for The King of Kings, Mr. Coopersmith assisted, also playing the organ parts of the score. In addition to his many activities, he has taken part in Mr. Zuro's Tuesday Mid-Night Musicales.

ORVILLE RENNIE—TENOR

Like a story from the pen of Horatio Alger is the rise to fame of Orville Rennie, tenor, a youth who hails from Sioux Falls, South Dakota. He received his preliminary education in the Sioux Falls public schools and during his high school career was one of its noted football players and for two years was captain of the school eleven. Completing his high school course Mr. Rennie entered Cornell University, later transferring to the University of Minnesota.

He liked singing and had always hoped that some day he would become a famous tenor, and with this thought in mind he left for Chicago. Many of his friends ridiculed the idea, but today those who laughed are the ones who are applauding the heights this young man has attained. Today Orville Rennie is one of the most popular entertainers in Chicago.

For over a year Mr. Rennie had a second male lead in The Student Prince, and when the show closed after a year's run he was signed up by the Publix Theaters Inc. Since that time he has been steadily engaged with that corporation.

Having met with such success in the West Mr. Rennie thought he would like to visit New York. Boarding the Limited he was suddenly whisked away from the city of friends and carried to what appeared to him as exile. He would have to start all over again and meet people to make friends anew, he thought. Leaving his hotel one morning Mr. Rennie accidentally met one of his friends who had just arrived from Chicago and was well known in the New York theaters. He immediately referred him to Joseph Plunkett of the Mark Strand Theater. Having heard him sing Mr. Plunkett engaged Mr. Rennie for the Mark Strand Frolics, a weekly feature at this theater, and also booked him for the prologue to The Patent Leather Kid at the Globe Theater. On several occasions Mr. Rennie doubled for both houses and was often seen going down Broadway in the stage costume he had on at the Strand. It makes no difference, for he is not seen by the audience inasmuch as he sings through a "Mike" and his voice transmitted through loud speakers that are concealed in the theater.

ROXY'S

Record audiences are filling the Roxy this week to view Fox's latest picture, Loves of Carmen, with Dolores del Rio and Victor McLaglen, which has been held over the second week. Impressions of Carmen, with the Roxy Symphony Orchestra and a cast of excellent singers, rounds out the bill.

CAPITOL

The Big Parade is in its third week at the Capitol and has lost none of its thrills and interest. The calibre of the music is in keeping with the picture.

STRAND

Since the world of moving pictures is the world of pure pantomime—during the days of the reign of Will H. Hays,

at any rate—those who have taken the films seriously have turned to the work of the finer of the screen wits for the most interesting examples of what pantomime can be. Those among the reviewers who have had an aesthetic turn of mind have dwelt at length on the grace of the Chaplin gait, movements of the hands, etc. And there have been those who have seen in the work of Harry Langdon the same graceful turns, and his champions have regarded him as the finest of them all. They may have been a little disappointed in the tragi-comedy of his latest release at the Strand this week. It is called Three's a Crowd. It is unfortunate that the least entertaining of his recent pictures should have been directed, and written, by Harry Langdon—in person. At any rate, the old grace is there for those who want more than entertainment, and if the story is not so even, it can be remembered that the mighty ones have fallen into the engulfing monotony of poor material. The music bill included Victor Herbert's more popular efforts, and other bits which were very effective.

PARAMOUNT

After the overture, Robespierre, by Litoff, which the Paramount Orchestra handled most creditably, the balance of the Paramount program this week is in a light and happy vein.

Divertissement, Danse Caprice, devised and staged by John Murray Anderson featuring Ben Black and the Paramount Stage Orchestra, is full of snappy song and dance numbers. Among the latter we find the Albertina Rasch Dancers in several entertaining offerings. Incidentally this particular unit is booked to appear at the Moulin Rouge Revue in Paris. One of the songs, Mlle. Mimi, played and sung by Ben Black and the orchestra, has all the earmarks of another Valencia. We think this song will become very popular.

The feature picture is A Gentleman of Paris with Adolph Menjou, Shirley O'Hara, Nicholas Soussanin, William B. Davidson and others. Without Menjou in the leading role we imagine this film would be flat. Although the story deals with a profligate gentleman, it has numerous dull spots and it is there that Menjou's personality stands out.

COLONY

Carl Laemmle, chief of Universal films, is presenting a new star in Conrad Veidt, who made his American debut in A Man's Past, which opened at the B. S. Moss Colony Theater last Saturday. Mr. Laemmle deserves great credit for corraling the noted German film star for American made productions.

The German actor, who was seen a few years ago as the star of The Cabinet of Dr. Caligari, employed the part of Paul LaRoche to enhance the favorable impression he made in the German importation. The story by Emeric Foeldes was not an exceedingly interesting one, due perhaps to the fact that it was too involved.

However, it did give Conrad Veidt an opportunity to display his character talents to advantage. He is a welcome addition to the present film array which is becoming a trifle timeworn. The public wants to see new faces and Mr. Laemmle is to be complimented on making a real contribution in this direction. "Let us have some real actors and less of the statuesque heroes and heroines," seems to be Mr. Laemmle's slogan.

Hugo Riesenfeld conducted the Colony Orchestra in an interesting medley of internationally famous tunes. There was a novelty number played by Stefanescu, who appeared the opening week, and Eva Sohel, Helen Dower and Ethel Hart lent their lovely voices to enhance the musical perfection of the performance. Mr. Riesenfeld has lost none of his ingenuity which has made him celebrated along the Great White Way.

DO YOU KNOW THAT—

The Loves of Carmen at the Roxy and The Big Parade at the Capitol have both been held over for another week. The Magic Flame and Underworld, at the Rialto and Rivoli respectively, continue to draw large audiences. As for Wings, and Sunrise—these two are still selling out, and probably will for some time to come.

Tonight we see for the first time Al Jolson in the Warner Brothers' film, The Jazz Singer, to a new Vitaphone score, which will include several solos by the popular singing comedian. The Jazz Singer is at the Warner Theater. The program from eight to nine tonight will be broadcast over Station WRNY.

The 55th Street Cinema returned last week to its former policy of full week art showings with Griffith's Isn't Life Wonderful?

The King of Kings opened up at the Aldine Theater in the Quaker City, September 30. Will Hayes was present as the guest of John C. Flinn, vice-president of Pathe Exchange. On October 16 King of Kings opens in Cincinnati, and the next day is at the Erlanger Theater in Atlanta, Ga.

Major Edward Bowes announces the Keller Sisters and Lynch for the initial bill of the Capitol Theater's new entertainment policy. The Capitolians, the new stage band, will be under the direction of Paul Specht, and another pair of artists engaged are Rome and Dunn, well known singing duetists.

Roxy will offer his symphony orchestra of 110 musicians in a public concert of orchestral music on Sunday morning, October 16, at 11 o'clock. The price of admission is the same as for the performances on Sunday, and those attending may also see the feature picture, East Side, West Side. The concerts will be broadcast over WJZ.

Helene Costello, who was recently married to Jack Regan,

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will start work this week on a new picture for Warner Brothers.
 600 bluejackets from the fleet viewed Underworld last Friday.
 A Man's Past is at the Colony this week.

Birchard Offers Cantata Prize

BOSTON.—The National Federation of Music Clubs and C. C. Birchard & Co. announce a prize of \$1,000 for a cantata written by an American composer and concerning an American subject. The winning cantata will be dedicated to and produced by the Festival Chorus of the Middle West composed of chorals groups from twenty-five Pennsylvania towns and conducted by Lee Hess Barnes, founder and director. The cantata must require not less than thirty minutes nor more than fifty minutes in performance. February 1, 1928, is the last day of the contest. The conditions are as follows:

1. The text may be from any source not covered by copyright. If a new and unpublished text is used, the composer must present satisfactory evidence of his right to use the same.
2. Manuscripts must be received by The Federation of Music Clubs, Oxford, Ohio, before February 1, 1928. Manuscripts must be sent anonymous and marked with a word, phrase, or device for identification, and must be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word, phrase, or device and containing the full name and address of the composer, which envelope shall not be unsealed until the award has been made.
3. Manuscripts must be sent flat, accompanied by sufficient postage for their safe return in the postal class indicated by the sender.
4. The successful work shall be published by C. C. Birchard & Company under their customary royalty terms. The composer will be expected to supply a suitable orchestral score or to authorize the publishers to secure same.
5. The composition submitted must be one that has not been published or publicly performed or submitted in any composition.
6. The jury of award shall be composed of competent musicians.

U. S. Marine Band in Concert

The United States Marine Band, Captain Taylor Branson, conductor, appeared in concert last Sunday afternoon and evening at the Mecca Auditorium in New York for the benefit of Mecca Temple's charities. Two more concerts by the band are booked for next Sunday afternoon and evening at the same auditorium.

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STUDEBAKER THEATRE

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Recital

RUSSIAN COSSACK CHORUS

Sergei Sokoloff, Conductor

Direction: Kate Crandall Raclin

SYMPHONY OF SWAT

By Herman Devries

This piece of writing appeared in the *Chicago Evening American* of September 23 and greatly amused the newspaper readers of that city the morning after the recent fistic event there between monsieur Tunney and Signor Dempsey.—The Editor.

My impression of the Tunney-Dempsey encounter was summarized in one brief phrase: "Ain't Art Grand!" Last night, something considerably more than three million dollars changed hands in order that the people of the United States might view the edifying spectacle of two human beings slugging each other until one of the two became insensible.

Lofty indeed is the modern ideal—and a lot of good the war has accomplished in the inculcation of the finer arts and for the encouragement of beauty, gentleness, the graces and goodness of civilization.

But I do not wish to preach a post-mortem.

On the contrary, I admire the business ability of gentlemen able to assemble men and women from all corners of the United States, and to separate them from their coin.

How can the Civic Opera Association ever hope to make music pay, when the crowd gladly puts down twenty or even more (Heavens knows how much more!) to view a fight, but grudges a dollar to hear opera, even when sung by the greatest artists in the world. even at five dollars a seat, only a small few went to hear Schipa, Edith Mason, Muzio, Raisa and a half-dozen others combined, except when celebrating a holiday and taking the opera along with the celebration.

But let opera-managers take hope. I hereby offer the directors the following suggestion, which I know will hereafter cover all the moot deficits and insure longevity beyond their fondest dreams.

Suggestion number one: Why not utilize the intermissions to organize boxing bouts, encouraging emulation among the rising generation, with prizes, of course, different groups to compete on different nights? This will assist the sale of seats, as each contestant will endeavor to have his groups of rooters.

Or stage a bout between rival prima-donna factions? How would a match between Raisa and Muzio be, for example? And for a gala occasion, a few rounds between Johnson and Polacco might become highly diverting. After going through the list of interesting pairs in the "faculty" a series among the working classes might be arranged, in order to attract to the palace of art those to whom opera might otherwise be anathema.

Towards the close, to encourage the feeble-willed, a beauty contest for young ladies not over twenty could stimulate the fading season, and to this could be added another series for ladies who box to reduce!

The stage manager, at a pinch, could put on a real fight between Faust and Valentin, with Mephisto as referee, using bare fists instead of swords.

He could make the Romeo and Juliet street scene much more thrilling by introducing a free-for-all.

In *La Gioconda*, why not have the *Gioconda* and *Laura* fight to a finish on the subject of Enzo, the better woman to win the gent? That would save the lady the trouble of committing suicide on a lot of high notes.

I will not dwell on the possibilities of *Cavalleria Rusticana* with *Alfio* and *Turiddu* scrapping before the footlights instead of knifing each other back stage.

What would the *Love of Three Kings* be like without the strangling of *Fiora* in full view of the audience?

As for the dynamics last night, some of the uppercuts were a little "sharp" when they did not fall "flat" and the attacks were forte or fortissimo as the evening wore on.

In conclusion, I want to add a little confidential remark to my loyal readers. In order to draw in salary what

money was paid to these two sluggers last night, I should have to live until 2214 A. D.

Engineering Auditorium Available for Concerts

Now that Aeolian Hall is no longer available for concert purposes in New York and the remaining auditoriums are more or less solidly booked, inquiries are received from time to time from artists for information regarding halls with a seating capacity somewhere between the vastness of Carnegie Hall and the intimacy of Steinway Hall. In this category the Engineering Society Auditorium is to be listed, as it has a seating capacity of about 874. In this hall particular attention has been given to the seating arrangements, the stage being plainly visible from every seat, both on the floor and in the balcony. The hall itself is very attractive, the lighting most effective, and the acoustics are excellent.

The building in which the hall is housed is conveniently situated on West Thirty-ninth Street between Fifth and Sixth avenues, and is easy of access to the elevated and subway trains, as well as street cars. The building was opened in 1907 and is sixteen stories high. There is an impressive entrance hall, the foyer of which is laid with Tennessee marble, bordered with a design of colored marble. The central court is marked by twelve large columns of Swiss Ciptolino marble, gold ornament being used sparingly for architectural accentuation. The wood-work is of dark oak. The concert hall is on the third and fourth floors.

Among the many artists and organizations which will appear in concert in this auditorium during the forthcoming season is the Elshuco Trio, which is booked to give all of its subscription concerts there.

Large Enrollment at Lawrence Conservatory

APPLETON, Wis.—With every class in every department having an increased number of students over last year, the Lawrence College Conservatory of Music in this city has an enrollment of 340 students for the new school year. This is twelve more than were enrolled on October 1, 1926, and it is expected that the figure will be still further augmented by late registrations, which are always numerous.

The number of students enrolled in the public school music courses, under Dr. Earle L. Baker, is so large that there has been thought of moving the department into a separate building.

The new course offered by the Lawrence Conservatory this year for the instruction of embryo leaders of high school bands and orchestras, under Ernest C. Moore, has an initial enrollment of thirty-one students.

The annual Community Artists series, sponsored by the Lawrence College Conservatory of Music in Lawrence Memorial Chapel, opens October 7 with a concert by Marion Talley. Among the other attractions on the series are a concert by Louis Graveure, baritone; Walter Gieseking, pianist, and the English Singers of London. H.

Salzinger Returns from Europe

Marcel Salzinger, baritone, arrived in New York recently on the S. S. Westphalia after three months spent in visiting his family in Europe and singing in a number of leading cities on the continent. Mr. Salzinger left the city immediately to take up his duties as head of the voice and operatic repertory department at the Cleveland Conservatory of Music. An interesting and extensive season of teaching and singing has been booked for the baritone. On November 17 he will appear at the opening of the Philadelphia Civic Opera season as Escamillo in *Carmen*, and will later sing in Strauss' *Feuersnot*, which will be given its initial Cleveland performance this winter.

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Hoe gaat et er mee, Mynheer Mengelberg?

If music during food, why not food during music? At the popular concerts of the Berlin Philharmonic Orchestra the listeners are seated around cloth-covered tables, and waiters serve any kind of eatables, from a sandwich to roast goose, and all brands of beer, of course. No complaint is on record that the music of the orchestra ever interfered with the mas-

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1927.

STATE OF NEW YORK }
COUNTY OF NEW YORK } ss.

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

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ALVIN L. SCHMOEGER, Business Manager
Sworn to and subscribed before me this 23d day of September, 1927.
(Seal) ESTHER B. WILSON
(My commission expires December 22, 1927.)

tication of the patrons of these world renowned "Pop" concerts.

Europe started a novelty with Felix Weingartner's instruction class for musical conductors. Now the example is to be followed in this country, for the Department of Music of New York University has established a School for Conductors of Music. The head of the venture is Albert Stoessel, himself a conductor of ability and distinction. The idea is an excellent one, and may lead to the discovery and development of some new native American masters of the baton, of whom there is a dearth most lamentable.

The sensational success of Richard Crooks in Tosca at Hamburg and Berlin is especially interesting and gratifying in that the young artist is an American by birth. His appearances in the two German cities were his first operatic essays anywhere, and the German press voiced its astonishment at his finished art and remarkable dramatic ability. We may be still very much in the background in the matter of producing composers and conductors, but we have the voices over here, and our young singers possess the artistic intelligence, the earnestness of purpose and the diligence which produce genuine artists. It has got to be quite a common occurrence for youthful Americans to invade the foreign citadels of operatic music and gain the respect and admiration of audiences and wisecracks alike.

Enrica Clay Dillon, if memory serves us right, is the only woman producing director of opera in America. And when we say producing director we mean that she takes complete charge of the lighting, scenery, staging of the ensemble, and practically everything. This season this remarkable woman again will continue in that capacity with the Washington Opera Company and also with the Philadelphia Operatic Society. She has to her credit excellent performances of Aida, Samson and Delilah, Madame Butterfly, Carmen, Tales of Hoffmann, Faust, Barber of Seville, Traviata, Lakme, Rigoletto, Manon, Mignon, Martha, Cavalleria Rusticana, Pagliacci and the Immortal Hour, this season adding to her list Thais, Hansel and Gretel, and The Pearl Fishers. Besides, Miss Dillon is coaching in mis-en-scene some of the most prominent artists of the Metropolitan, Chicago Civic, and San Carlo opera companies.

Writing in the Berliner Tageblatt, Ludwig Marouse goes to considerable length to point out and complain of the fact that the world concerns itself chiefly with men of talent and ignores what he calls the anonymous ones, who in many instances possess much more personal worth than the gifted ones. There does not seem to be anything very remarkable in this state of affairs. Talent is a rare and precious asset, and from times immemorial the progress of the world has been accomplished by the thinking and doing of those possessing it. Honesty, charity, marital fidelity, thrift and industry are fine qualities, but it is after all no more than a man's duty to society and himself to cultivate them. He should be censured for lacking them but not praised for having them. A shrewd old lady, on being complimented on the integrity of her sons, once remarked that it was a good thing for them that they possessed it, otherwise they might some day find themselves in jail. Mr. Marouse's excellent literary style is worthy of a better thesis. It is interesting to note that he is one of the few German journalists who are not doctors of something, professors or both.

Bruno Jaenicke, first horn of the Philharmonic, in an article in the summer number of The Ensemble News, enumerates the seemingly insurmountable obstacles in the path of the horn player. Says he: "You must practise much. Every day. If you don't you have no embouchure; if you do, you get tired before the concert is half over. You must study staccato, or else it is lost within twenty-four hours. But that impairs the legato. You must practise legato or you spoil the concert. But legato is detrimental to the staccato. You must play long notes if you want a steady full tone. But that makes the lips stiff. You must study the fortissimo attack, but that spoils the piano. You must play a solo passage with the utmost tenderness after you worked at a tutti fortissimo for forty-five minutes. Like Caruso you must sing, after you had to shout like a newspaper boy. You play a parade and then a concert starting with the overture to Oberon, and if you break the first note they tell you of that famous horn player 20,000,000 years ago who never did. Serves you right. Why do you play horn?" What a wonderful man Mr. Jaenicke must be to be able to play the horn as he does!

THEY ALSO LIKE

There are a whole lot of people who believe that Americans really like music. What these people mean when they aver that Americans really like music is, that the average American will embrace any opportunity to hear music that offers itself. Even these optimistic believers in America's fondness for music hardly dare go to the length of claiming that this devotion is active. They do not pretend that the average American, either male or female, young or old, will practice faithfully on any instrument so as to become sufficiently proficient to entertain friends by solo performances or to take part in any ensemble performance, either of the popular sort or of classical or semiclassical chamber music.

Of course it would be extremely nice to believe that we Americans have that sort of love for music, which is, or is supposed to be, the common heritage of all Europeans. How much this common heritage amounts to in Europe may well be a mooted question, but this is not the time to discuss that subject, and a consideration of it would lead us too far afield at the present moment. The question under discussion simply is: Do we or do we not like music?

The other day it was observed that an indiscriminate crowd was standing in front of a store in one of New York's most crowded thoroughfares listening to a radio or phonograph performance of some very good music very excellently reproduced. The suggestion was, of course, that this crowd of people stopped there because of their liking for music, and that, this crowd being just a crowd of average everyday Americans, it might be supposed that they could be presumed faithfully to represent their type, and that, therefore, the type liked music.

Unfortunately for the force of this fine and convincing argument, a block farther up the same thoroughfare some men were digging a ditch, and there was the usual crowd standing around with absorbed interest and watching the ditch being dug. So, if Americans like music, they also like ditch digging.

But what is love for music? The answer is, that the music lover will prefer music to other pleasures. It does not prove that the American loves music simply because of his listening to a reproducing machine in a store window, or some similar machine in his own home, at times when he has nothing else whatever to do. What would prove love for music would be for a man or woman to refuse an invitation or opportunity for some other sort of pleasure in order to attend a musical performance; and if the average reader will stop and consider the matter for a moment without bias, he will probably acknowledge that the number of Americans, proportionately speaking, who will do that is extremely small. The average American man loves an evening of cards or an evening at his club, or perhaps a social evening with intimates, an evening at the theater or at the movies, a prize fight, a baseball game or other sporting events; and he would not sacrifice any one of those things for a musical entertainment. The average American woman, with her social aspirations, is of similar mind, though she often enough will consider attendance at a musical performance a social advantage, and will generally drag the male members of her family along with her, much to their disgust.

As to how to bring about an improvement in these conditions, that is a subject about which many men have many minds. Personally it is the opinion of this writer that the way to make average Americans learn gradually to love music is to give them plenty of the sort of music they are likely to love, under such circumstances that they will be unlikely to be greatly bored. Concert artists who have measured the taste of the American public have always had the biggest American success. It is foolish to criticize an artist for not confining himself to the most austere of the classics in making up his programs. That is all very well for an organization like the Beethoven Association, which offers music to highly cultured audiences, but it is simply retarding the progress of music in America for the average artist to adopt this mode of program making for the average American audience. Artists, conductors and opera impresarios who give consideration to public taste are really conferring a benefit upon America by aiding in its musical development.

VARIATIONS

By the Editor-in-Chief

While several leading industries have placed themselves voluntarily under the jurisdiction of a so-called "czar," in order to regulate abuses and stabilize prices, music continues to struggle along in its customary disorganized way, each man for himself, with no mercy for the hindmost in the race.

It is time to call a halt, and to appoint an administrator. Perhaps President Coolidge might select such a personage. We do not care to prejudice his selection but we might mention that we possess certain qualities which should not escape his attention.

We offer the following tentative program of reforms which we would put into effect if the President deigns to offer us the appointment:

All country church organists and choirmasters to receive no more than \$95,000 yearly salary.

American serious composers to be prevented (by force, if necessary) from gouging more than \$60,000 out of publishers for each symphonic work.

McCormack, Galli-Curci, Kreisler, Heifetz and Paderewski to be restricted to \$48,000 net receipts for each recital.

Unknown singers who try to obtain interviews with Gatti-Casazza, to receive no return of car fares, and no allowance for worn-out shoe leather.

Prima donnas to expend no more than \$225 for flowers sent to themselves.

Tenors, when fibbing about their salaries, are not to exaggerate the figures by more than 60 per cent.

Teachers who make a good living in a small town, and go to large cities, where they make no living at all, may, at the discretion of the administrator, be examined as to their sanity, and confined in an asylum forthwith.

No seat for a good Brahms performance shall be wasted on a confirmed modernist.

No seat for a Parsifal performance shall cost more than 15 cents; if a live swan be shot by Parsifal, 25 cents; if Kundry is as undressed in the second act as Wagner intended her to be, \$8.

Accompanists receiving \$10 for a singer's recital of thirty-two songs shall rehearse with her nineteen times without extra pay.

Publishers marking a piece of music at \$1, and being asked for a "professional rate," shall not sell said piece of music for less than 4 cents.

All cornets, guitars, zithers, mandolins, harmonicas, ocarinas, and ukuleles are to be requisitioned for the purpose of helping to fill in the ruined levees along the Mississippi.

A fine of \$5,000 for each offense, to be imposed upon magazines printing articles called How to Understand Music, or How I Became a Successful Prima Donna.

Law to be passed entailing prison penalty for critics carrying to concerts a flask containing any other fluid than tomato ketchup or salad dressing.

The subscription price of the MUSICAL COURIER to be raised to \$10 per year, which it is worth.

Julius Gold, of San Francisco, an excellent musical theorist, hurls some salient facts at us, in answer to certain remarks we made recently concerning musical tradition. The Golden letter follows:

Dear Variations:

I have just finished reading your views on a learned essay on Musical Tradition in Variations of July 28, and the only thing that remains in my mind is the homely saying, what's sauce for goose is sauce for gander. You saw fit to mention the tradition that calls the compositions of Brahms dull, dry, and uninspired, yet you failed to ring in that pet tradition of your own regarding the symphonies of Bruckner. Ah, dear Vari, what about traditions that are worse than stupid! Do you still deny Bruckner a place among the immortals? Indeed, some think him divine. Others, however, deride his works in the belief, which has become a tradition, that they are langweilig, with many more such pettifoggish motions recited ad nauseam. And about Mahler's music there also adheres a tradition. Mahler was right, you are right. Tradition is Schlamperei. But it were better had you approached your subject penitently: you seem not to have been affected by a sense of guilt, and that is my quarrel with you.

The late Henry T. Finck said nothing new with his claim that most symphonies are suites. At any rate, all symphonies can be explained to fit in with any speculative view. Wilhelm Werker has written a book in German that convincingly proves the motivic homogeneity of the Preludes and Fugues in Bach's Welltempered Clavier. But Finck was certainly teasing. Symphonies not suites are sour; of course; why not? And none knew better than the doughty Finck how to spot the sour ones.

Papa Haydn should have known not to ask questions concerning the performance of Schönberg's music. What irrelevant curiosity for one who dwells in Elysium! But let it be known that orchestras do not play Schönberg's works only backward, but backward and forward at the same time, in the style of a Canon recte et retro, a musical game not at all unfamiliar to Haydn. But Schönberg's technic may not be so suite.

With the most kindly sentiment,
Sincerely yours,
JULIUS GOLD

Germaine Schnitzer, that interesting pianist, sends us the following:

1000 Park Avenue,
New York

Dear Variations:

Some weeks ago I read an article in the MUSICAL COURIER, called Where Are the Amateurs?, in which a gentleman cellist, who seems to be a very good amateur, complains about not being able to meet other amateurs to play with.

My husband, Dr. Buerger, is a very fine amateur and has his own Quartette, and would like to be informed as to the name and address of this cellist.

With best greetings, I am

Sincerely,

GERMAINE SCHNITZER

With the same mail that brought the Schnitzer missive came this communication:

83 Worth St.,
New York

Dear Variations:

In your recent issue I noticed an article entitled "Where Are the Amateurs?"

The difficulty encountered by "Cellist" is the same problem I have tried to solve.

I am a violinist, also a lover of music, and have tried to "Start Something" for a long time. I am not mercenary, being a business man, and would like to make your acquaintance. It may be that, together, we could accomplish the desired goal.

Very truly yours,

ALFRED H. WERTHEIM

Now, if Dr. Buerger, Mr. Wertheim and "Cellist" arrange a meeting and conference, all should be well in our local amateur chamber music circles.

"While abroad," writes I. C., "I met a French pianist named Palette. Of course he plays with good taste."

Grena Bennett, music critic, recently returned from Europe, is enthusiastic about the late Parsifal production at Bayreuth. She says that Parsifal is better than we think it sounds.

And what we would rather read than press stories of prima donnas is a complete copy of the Congressional Record.

It looks as though the daily dozen of New York music critics this winter will be concerts.

A gentleman advertises himself (in an inland city) as the head of the "American (Concert-Maker) School for Student-Players of the Violin." His course, says its sponsor, consists of "Home-offered American classics of the concert violin. It gives inspiration to write music and make an American Spohr of yourself." He teaches his pupils also "Hair Edge Staccatos, Back-Bow Tilting by the Fourth Finger Nail-Tip, Gathering Attack, Diminish and Exit that must interpret the flow of Crescendos, and Double-String Traversations on Timed and Rest-Syncopations." The professor declares further that he investigates "every possible Technic-Mode that is beyond even the mastership of world-greatest masters of Violin." He also is a composer and soloist. One of his works is a violin concerto, called Satan's Hoof-Fire, which has "twenty-one and a half hundreds of Cadenza Notes." When he plays, declares the gentleman's announcement, "the listener may fancy hearing hastened rumble of passing storms, groaning tides and cascades, then the Harpies leave the scene with a shriek, all retiring from fairy-land's fields of purples, crystals, and zephyrs." We are indebted for a perusal of the eloquent circular, to Adolf Loeb, manager of the violin department of the Rudolph Wurlitzer Company, in Cincinnati. Mr. Loeb requests that the name of the imaginative violin genius be not mentioned, and we shall heed his wish. There is enough jealousy in the profession as it is.

The newest pastime, since the decline of cross word puzzles and questionnaires, is a musical game. To win, you must be able to name, without mixing them up, all the guest conductors of the Philharmonic, the New York Symphony, and the Philadelphia Orchestra.

Speaking of puzzles, M. B. H. is concerned gravely with this: "Do the current sun spots cause our modernistic music; or vice versa?"

The critics, our boy scouts of music, are back in town, pitching their camps for the season.

And apropos, maybe it was the weather which drew us greatly to Brahms during the summer just past.

We spent some time in his company, and he helped to change many a murky hour into sunshine for the heart and mind.

The awful thought arises that in the contest to complete Schubert's Unfinished Symphony, the prize may be won by some other piece of unfinished symphonic writing.

D. H. Silvius, Jr., of Los Angeles, our faithful musical monitor, points out that the MUSICAL COURIER erred recently when it called the Pasadena, Cal., performance of the ballad opera The Duenna, "the first in America." It appears that the work was heard often in our Eastern cities, in the days when ballad operas were the fashion in this land. Mr. Silvius tells us that he hears regularly from his old friend, Lilli Lehmann, and recently she wrote to him from Salzburg: "It probably will be my last Mozart course here. I must begin to think of my 'old self.'"

Another version of Carrying Coals to Newcastle is Bringing Russian Violinists to America.

The comic paper, Judge, says that some composers seem to draw lines on fly paper, and then play the results. The same journal declares that preachers who sermonize against jazz, presumably take their texts from Do-Do-Deuteronomy.

From London Punch: "A Detroit man is reported to have spent twenty-seven minutes in the National Gallery. It is not stated what detained him."

And via the London Mirror:

"Madam, I have come to tune your piano."
"But I didn't send for anyone to tune my piano."
"No, madam, but your neighbor did."

No, Mr. Noffsinger is not in the vocal profession. He is the head of the National Home Study Council at Washington, D. C.

News from an old pianistic friend: "Mark Ham-bourg has just returned to England from Brazil and the Argentine, where he has had a three months' tour. I saw him at his club the other day. Foreign travel evidently agrees with him, for his usually somewhat pallid face was dyed the color of mahogany."

E. Bruce Knowlton, composer (and organizer of the American Grand Opera Company of Portland) has, according to the Morning Oregonian of September 10, written two operas, "the second of which, Wakuta, will be produced this season in Portland." Mr. Knowlton is quoted as having told that newspaper: "A composer must have years of musical background before he can create an opera. He must have a million melodies in his head. Then he sits down at the piano and coaxes several of those melodies out in mutilated form. Then he has his new melody." Melodies in mutilated form? Brother Knowlton must be a modernistic composer.

"There ought to be a law," wails the Morning Telegraph, "against persons advertising that they can teach the harmonica in a few minutes; it amounts to a national disaster, if it's true."

There is balm in Gilead and in the United States. Our nation has lost the tennis championship, but retains the world's supremacy in jazz.

Among the current centennial celebrations should be one for the two thousandth anniversary of the birth of Caius Maximilianus Fabius Sensibilus, the first white man to "shush" a paid applauder. It happened in Rome, when Nero sang to the applause of his hired claque. The cruel Emperor martyred Sensibilus unspeakably, and had his remains fed to the voracious sardines in the depths of the Tiber.

We, for one, declare that we shall not make any sorties into private musicales, pupils' concerts, or amateur quartet seances.

There now are estimated to be 3,000,000 telephones in use on American farms. Heaven forefend that their owners long-distance us, inquiring whether it is really true that music played to cows at milking, time increases their lactal flow.

Among the meanest persons in the world are those musicians who do not subscribe to the MUSICAL COURIER, but read it free in the studio of some colleague who does.

LEONARD LIEBLING.

MUSICIANS' COOPERATIVE STUDIO APARTMENT BUILDING PLANS

The details will be announced in the October 13 issue of the *MUSICAL COURIER* of the plans soon to be executed to build a cooperative studio apartment building for musicians. The building will be of the highest class of construction and will contain every modern convenience. The studios will be absolutely sound-proof, and will be so constructed that partitions can be easily and inexpensively removed so as to increase the size of the studios if so desired.

Every music teacher in New York will realize that the construction of such a building satisfies a long unfulfilled want. Musicians have been chased about from studio to studio, and apartment to apartment, at great expense and inconvenience to themselves, and have been constantly harassed for years by the fear that their leases might not be renewed because their music was annoying to other tenants in the places where they lived. Musicians will be able to buy apartments in the new building at such a price and on such favorable terms that their maintenance will be far less than what they are required to pay in rented apartments. At the same time they will have apartment studios that they can either let or sell at any time to suit their own convenience. It may be well to point out to those not familiar with the terms that buying an apartment is just like buying a house. Those who own the apartments own the building.

The man who is planning to put up this building has put up a number of buildings in New York at a total expenditure of perhaps three million dollars. He is, therefore, not an experimenter, but entirely competent to undertake such a great procedure. The building will be centrally located, and musicians may congratulate themselves that at last what they have dreamed of for their comfort is come to pass.

CONDUCTING AN INTERVIEW

Ossip Gabrilowitsch is a difficult person to interview.

We tried it the other day at luncheon. "Can we say anything new about your pianistic plans for the season?"

"Try it," he replied.

"Well," we went on, "what have you to say about the Detroit Orchestra for 1927-28?"

"Business going on as usual," answered Gabrilowitsch.

Nevertheless, before all the guinea hen ragout vanished from his plate the conductor-pianist admitted that he is to lead the Philadelphia and New York Symphony Orchestras this winter as a "guest," and that he will again conduct the San Francisco Orchestra next summer. He confessed further that he will appear as a soloist with the Detroit, Chicago, Cleveland, and Cincinnati Orchestras.

For the rest, Gabrilowitsch confined his conversation to his lovely seventeen year old daughter, the excellence of New York hotels, the progressiveness of Detroit, and the merits of a reward of \$1,000,000 for a pugilist who fights ten rounds of one minute each, with rests of one minute between the periods.

Oh, yes, Gabrilowitsch did say about orchestras that the fewer concerts they give the more money they make.

ON FINISHING SCHUBERT

In the Evening World of recent date Richard L. Stokes, able music critic of that paper, publishes a lengthy and highly interesting article, in which he sets forth, with documentary and musical evidence, that Schubert's Unfinished Symphony really was three-fourths completed by that composer.

As everyone knows, the world has believed for years that only two full movements of the work are in existence. It appears, however, that 130 measures were left by Schubert, which form almost the entire basis of a Scherzo, in melody, harmony, and orchestration. The material has been copied and brought to this country, for use by the entrants in the contest to "complete" the Unfinished Symphony.

We choose—and our selection may seem strange to some persons—as the best equipped musician to amplify the Schubert masterpiece none other than Richard Strauss. He has tinkered extensively with ancient French and German classical scores, and his additions and changes were models of reverence, restraint, and atmospheric efficiency.

Of American composers qualified to do the delicate Schubert finishing process tactfully and beautifully, our preference would be Henry Hadley, a master musician and true eclectic.

"DOUBLING UP"

News is available that Deems Taylor's new opera will have a libretto made from a well known American novel by a well known American author. Mr.

Taylor is keeping secret the name of the novel, but he is not so uncommunicative on the subject of the librettist, who is—Deems Taylor himself. The unified collaboration should prove to be highly interesting, for in addition to his musical gifts, Mr. Taylor possesses also a fine and febrile literary talent, which had not altogether full opportunity to flower at its best when he was confined strictly to the musical subject during his noteworthy career as the tonal reviewer for the New York World. It is understood that the forthcoming Taylor opus is to have its premiere at the Metropolitan, where The King's Henchman made a beginning so auspicious that it is to be taken on a special tour already largely booked for the current season.

THE PASSING OF COL. HENRY MAPLESON

The death of Colonel Henry Mapleson ends the career of one of the picturesque opera impresarios of the old school. Wherever opera was given the Colonel, like his famous father and business associate, Colonel J. H. Mapleson, was a familiar and conspicuous figure.

Garbed in the traditional fur coat and managerial high silk hat the Colonel lived a busy and interesting life. What with imbroglis and capricious prima donnas and principal tenors, the difficult business of trying to make opera pay in the days when the whole financial responsibility rested on the shoulders of the manager, the exactions of conductors, scenic artists and stage mechanics, the problems presented by the difficulties of transportation, publicity and numberless other phases of the business in which he was a pioneer, his life was one of ceaseless activity, responsibility and excitement. He had his ups and he had his downs, but, in the main, he will be remembered as a successful man, whose work and influence in the grand opera field have left a lasting impression.

Though he was destined by his parents for a military career, Colonel Mapleson elected to pursue the same occupation as his father and grandfather. Up to 1901, the year of the death of Colonel Mapleson, Sr., he was associated with his father in the production of opera at Covent Garden, Drury Lane and the Academy of Music in New York. Many of the world's greatest singers appeared under the Mapleson management. Adelina Patti was introduced to New York at the age of sixteen in Lucia di Lammermoor, under the stage name of "the little Florinda." That was back in 1859. Other famous artists presented by them were Trebelli, Gerster,

TUNING IN WITH EUROPE

The Moscow Opera, according to report, is preparing a new version of Delibes' Lakmé, adapted to represent "the exploitation of the Hindoo by British Imperialism." This ought to be both amusing and timely, and if successful might be followed by a whole series of political adaptations. For instance:

Aida, or British Outrages in Egypt.

Carmen, or The Lawless Practices of the Tobacco Trust.

L'Africaine, or Slavery in the Sierra Leone.

Faust, or the Capitalistic Exploitation of Science.

Rheingold, or The Miners' Misery under Plutocratic Rule.

Don Giovanni, or The Depravity of the Spanish Nobility.

Thais, or Prostitution in the British Colonies.

Madame Butterfly, or The White Slaves of Japan.

Tosca, or Immorality under Fascist Rule.

William Tell, or The Traditional Perfidy of the Swiss Government.

L'Elisir d'Amore, or Terrors of the Drug Traffic in Italy.

And so on, ad infinitum. The Soviet government is welcome to these ideas, although they are copyrighted.

Sir Richard Terry, former organist of Westminster Cathedral, has coined a new phrase, "Penny-dreadful music," by which he describes the majority of the stuff sent out by wireless. The British Broadcasting Corporation defends itself by saying that that is what the majority want, as witness the daily postbag, asking for less "high-brow" stuff. Sir Richard comes back to say that the "majority," i. e., the great mass of the people, want good music, but are inarticulate. A small middle-class, which has the letter-writing mania, is responsible for the clamor for jazz and bad music generally. Sir Richard, who has a wide experience with popular forms of music, certainly ought to know. And we are inclined to

NEWS FLASHES

Norena Engaged for Paris Opera

(Special cable to the Musical Courier)

Paris.—Eide Norena, soprano of the Chicago Civic Opera Company, has been engaged to sing during May, June and July at the Paris Grand Opera. She also will be heard during the big seasons at Deauville and Cannes.

(Signed) De Bogory.

Stefan Sopkin Plays in Ithaca

(Special telegram to the Musical Courier)

Ithaca, N. Y.—Stefan Sopkin, now a member of the faculty of the Ithaca Conservatory of Music, completely charmed a capacity audience at the Auditorium on October 3, and was given a real ovation at his first appearance here. The violinist was in perfect form, giving a masterly performance of an extraordinary program which included the Hungarian concerto by Joachim.

(Signed) E.

Minnie Hauck, Scalchi, Campanini, Poli and Sims Reeves.

After the death of the elder Mapleson, his son organized the managerial firm of Mapleson & Co., in which the famous basso, Edouard De Reszke, was also interested. During the world war the Colonel, who was listed as a retired officer of the Royal Artillery, performed notable service as a recruiting officer, for which he received the official thanks of the Army Council. As a soldier he held the Royal Victoria Decoration for officers who have served twenty years. King Edward VII, recognizing his executive ability, commanded him to organize a fete given in Paris in 1903 in honor of President Loubet of France. He was the recipient of many decorations and medals, and at the time of his death was a chevalier of the French Legion of Honor and President of the Societe Internationale de Musique.

Towards the close of his long and honorable career he expressed himself most pessimistically on grand opera as a business. In England and America, he said, grand opera never did and never will pay. He pointed out that his father and grandfather, who with Rossi and Hill produced Handel's Rinaldo, were ruined by the venture.

agree. Bad taste is the result of "cultivation" just the same as good.

* * *

Sir Thomas Beecham is going to give his countrymen one more chance before turning his back on them for ever. He's going to start a National Opera League of 150,000 members (if he gets them) subscribing eight shillings (or \$2) a year for the privilege of having first call, at reduced prices, on the seats of a new opera house, to be built in London's West End. He expects an annual deficit of \$300,000, to be covered by said subscriptions. If the scheme succeeded, it would be the first case of an endowment on a democratic basis, instead of an aristocratic, or plutocratic, basis, as in democratic America. And this in King George's own monarchy, the most "aristocratic" in the world!

* * *

There is nothing the opera composers will not tackle, especially in Germany. The latest is an opera on Wedekind's Spring's Awakening, by Max Ettlinger. The counterpoint of vice!

* * *

Dr. Malcolm Sargent, who has been conducting summer concerts at the well known Welsh resort of Llandudno, has protested against members of the audience reading the newspapers (males) and knitting (females) during the music. Not so long ago it was a virtue to knit at concerts. How times do change!

* * *

At the latest war film shown in London, the Battles of Coronel and the Falkland Islands, music plays an important part, especially when it accompanies the sinking of a vessel, with all hands on board. The Germans sink to passages from the seventh symphony of Beethoven, and the British to Elgar's Land of Hope and Glory. A subtle compliment to the ex-enemy we should call it.

* * *

Poor Columbus, is the title of an opera by the young German "prodigy" composer, Erwin Dresel. It is hoped that no international complications will result.

C. S.

Minneapolis Orchestra to Celebrate Anniversary Year

MINNEAPOLIS, MINN.—The season's plans for the Minneapolis Symphony Orchestra's twenty-fifth anniversary year are already well under way, it is reported by Arthur J. Gaines, manager. The opening concert of the series will be held at the Lyceum theater here on October 21, and the season will continue on sixteen Friday evenings thereafter, throughout the fall, winter and early spring months.

Interest and enthusiasm for the orchestral activities that for the past quarter century have been the outstanding event in Minneapolis' musical life, are especially marked this year. This is indicated by the unusually brisk response of the Minneapolis patrons to the season offerings now being made, and also by the unprecedented success of the Orchestral Association's effort at raising another guaranty fund for the maintenance of the orchestra during the next three year period.

According to latest reports from Elbert L. Carpenter, president of the Orchestral Association of Minneapolis, there will be available more than \$175,000 per year for the next three years. This guaranty fund, he explains, is far and away the largest ever contributed by the citizens of Minneapolis. It not only guarantees the continuance of the orchestra, but also assures an expanded program of activities for it as well.

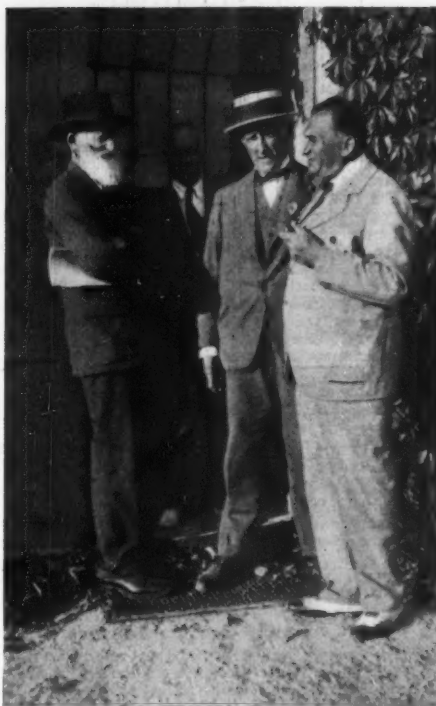
The Minneapolis Symphony plays its twenty-fifth anniversary concert here on November 4. Henri Verbrugghen, conductor of the orchestra, will read the identical program that was played at the first concert of the orchestra, in the old International auditorium, November 5, 1903, when Emil Oberhoffer, the orchestra's founder, directed it. Marcella Sembrich, the diva of a quarter century ago, shared honors with the orchestra on its opening night as soloist, and as one of the features of this forthcoming anniversary concert, Dusolina Giannini, Sembrich's greatest artist-pupil, will sing many of the same numbers which the older singer offered twenty-five years ago. Mme. Sembrich has been invited to attend the affairs here in November.

A number of informal affairs are being planned in celebration of the orchestra's anniversary, chief of which will be the luncheon to be tendered to the many guests of the Orchestral Association from other parts, as well as the Orchestral Association's dinner to the personnel of the orchestra.

The anniversary season's activities again will include sixteen regular Friday evening symphony programs and an identical series in St. Paul, probably a limited series of Sunday afternoon popular concerts to be projected later, a series of four young people's symphony concerts under auspices of the Young People's Symphony Concert Association, and extensive mid-winter and spring tours to the southern, central and western states.

The orchestra's personnel will remain virtually unchanged from that of a year ago. With the exception of the addition of Carl Rissland, trumpeter, formerly of the New York Symphony Orchestra, there will be no change in the principals of the sections.

The list of assisting artists to be presented at both the Minneapolis and St. Paul concerts follows: Rudolph Ganz, pianist; Dusolina Giannini, soprano; Chandler Goldthwaite, organist; Myra Hess, pianist; Sylvia Lent, violinist; Manuel and Williamson, duo pianists and harpsichordists; Maurice Marechal, violoncellist; Eunice Norton, pianist;



MR. AND MRS. WILLIAM THORNER WITH BERNARD SHAW AND PRINCE TROUBETZKOI IN ITALY

The group of four was taken by Mrs. Thorner. At the left in the foreground is Bernard Shaw, at the right is William Thorner. Between them is Prince Paul Troubetzkoi, and in the background can be seen a brother of the Prince. The scene is the Studio of Prince Troubetzkoi the sculptor. The other picture shows Mrs. Thorner with Shaw. In this case the photographer was her husband. The pictures were taken in Palanza on Lago Maggiore.

Elisabeth Rethberg, soprano; Moriz Rosenthal, pianist; Harold Samuel, pianist; Friedrich Schorr, baritone; Jacques Thibaud, violinist, and Jeannette Vreeland, soprano.

D.

Mr. and Mrs. William Thorner Visit Bernard Shaw

The accompanying snapshots taken during a European trip from which William Thorner and Mrs. Thorner have just returned, show the eminent New York vocal teacher and his wife in the company of Bernard Shaw, the distinguished English author; Prince Paul Troubetzkoi, famous sculptor, and the Prince's brother, a painter. The scene of the pictures is the Trobetskoi studio in Palanza on the beautiful Lake Maggiore, where Shaw was sitting for a bust by the sculptor. The larger group was snapped by Mrs. Thorner,

while the picture of Mrs. Thorner and Shaw was taken by Mr. Thorner.

The Thorners came in contact with many distinguished people during their stay abroad, but they are particularly proud of the friendship of Bernard Shaw, who, they say, is the best informed and most interesting man they ever met—a veritable human encyclopedia.

The vocal maestro was accompanied to Europe by a large class of pupils, who continued their studies with him in Paris and Venice. He had intended to present several of them in opera at the Malibran Theater in Venice, but an indisposition made it necessary for him to take the cure at Carlsbad, which prevented the carrying out of that plan.

A day or two after he returned to New York, Mr. Thorner was asked when he would resume teaching here. His reply was: "I never resume, because I never stop. I am already at it tooth and nail."



ISIDORE BRAGGIOTTI AND A FEW OF HIS VOCAL PUPILS IN LOS ANGELES.

Where he has been teaching for four and a half months, from June 1 to October 9. Left to right: (standing) Tom Medlicott; Roger Nye, well-known Maine tenor, who has been making quite a reputation in Los Angeles; Frederick Hermann, Los Angeles vocal teacher; (seated) Edith Norton, church singer and teacher; Frances Silverstein; Elaine Block; Alice Cullen, vocal teacher; Aimee Spurr, assistant teacher of Maestro Braggiotti; Eleanor Woodford, singer and teacher, active in radio and concert work, and Isidore Braggiotti, who is to re-open his Boston studio on October 15.

CHICAGO

COLUMBIA SCHOOL OF MUSIC ENGAGES POLISH PIANIST

CHICAGO, ILL.—The board of directors of the Columbia School of Music has engaged Mieczyslaw Ziolkowsky as a member of the faculty. Mr. Ziolkowsky is a recent arrival from Poland, and is a pianist whom Paderewski has said has unusual tone-quality and is one of the outstanding composers of the younger generation. Besides his study with Paderewski, Mr. Ziolkowsky's training has been chiefly with Schoenberger and Klatte of Berlin. He will be heard in his first Chicago recital at the school recital hall on October 12, playing in addition to works by Chopin, Paderewski, and Liszt, a number of his own compositions.

Dorothy Tatman has also been added to the violin department. Miss Tatman will teach at the main school and at the Wilson Avenue and South Shore branches.

Walter Spry will give the first of a series of three historical piano recitals at the school on October 15. In this program Mr. Spry will deal with the founders of the piano literature, giving illustrations from various composers and an explanatory talk covering the pre-romantic period.

ELLEN KINSMAN MANN PUPIL WINS ITALIAN PRAISE

An Italian paper, *Il Popolo*, La Provincia Pavese, of August 17, has just been received by Ellen Kinsman Mann, announcing the successful debut in opera of Jeanne Shepard of Chicago. Miss Shepard, daughter of the late Judge Shepard, made her debut as Marguerite in Gounod's *Faust*, in Garlasco, Italy. She is from the Ellen Kinsman Mann

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studio and is one of the six students who went abroad and studied with Mrs. Mann during the winter of 1924-25. Miss Shepard did not return with the class but remained in Italy for further study.

WILLIAM BOEPPLE'S PLANS FOR SEASON

William Boepple's plans for the season include the following activities for the many choruses which he conducts: The Bach Chorus will give its first concert on December 16. Then Mr. Boepple plans to give Chicago its first Bach festival in May, 1928, comprising two successive evenings. The first evening the chorus will repeat the five cantatas rendered during the first two years of its career, and on the second evening the Sanctus from the B minor Mass, three new cantatas and a group of choruses will be sung. On both evenings a boys' chorus of about one hundred, a large orchestra consisting of Chicago Symphony men and eminent soloists, will assist. The Chicago Singverein has been working on numbers for the Diamond Jubilee pageant of the Chicago Turn Gemeinde at Medinah Temple, which was scheduled for October 2. It further offers its usual programs in the form of a part song concert at the Medinah Temple on December 4 and its annual spring concert consisting of Max Bruch's oratorio *The Lay of the Bell*.

The Lakeview Chorus, composed of semi-professionals, will render its two concerts in December and April.

The Milwaukee A Capella Chorus, which, since its organization in 1895, has always set the highest standard of chorus singing, will give a part-song concert in December. In June, the Northwestern Saengerfest will take place. Thousands of singers will participate and the large mixed mass chorus singing in the opening concert will be under Mr. Boepple's baton. The A Capella will form the nucleus of this mass chorus.

ELSIE ALEXANDER RESUMES TEACHING

Elsie Alexander, English pianist, has returned from a vacation trip to the Pacific Coast, where she visited Seattle, Vancouver, Victoria and other places of interest. Miss Alexander has resumed her teaching at Bush Conservatory, where her enrollment is very large for the coming season. Later in the season Miss Alexander will make a tour of the Pacific Coast, giving a demonstration course consisting of six programs per week in each city in which she has been engaged.

CHICAGO MUSICAL COLLEGE NOTES

Mary Bethel Starke, soprano, pupil of Herbert Witherpoon, has been engaged as soloist at Church of the Epiphany, Chicago. Verna Lean, vocal student of Graham Reed, is on a recital tour of three weeks' booking in Florida. Mrs. Gordon McComb, wife of Colonel McComb, and vocal student of Graham Reed, has been giving a series of recitals at numerous army posts in Illinois, Indiana and Ohio. Beatrice Wood, vocal student of Graham Reed, has returned from a successful and extensive tour of the motion picture theaters of Canada, where she was soloist. William Pfeiffer, another Reed student, will be soloist over WHT the week of October 8.

Johnny Lee Noble, vocal student of Mme. Arimondi, has been engaged by the Hoosiers Abroad company at the Blackstone Theater, Chicago. Stella J. Gaines, who completed her course in Public School Music and received her degree in June, has been engaged as teacher in the Phillips Junior High School, Chicago. Mary Logue, piano student

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of David Guion, will be soloist over WHT the week of October 8.

HAYDN OWENS RETURNS FROM ABROAD

His business and pleasure tour of Europe concluded, Haydn Owens, conductor, coach and accompanist, has returned to Chicago and reopened his studio in the Lyon & Healy Building. During the early part of the summer Conductor Owens and his Haydn Choral Society gave some most successful concerts in England and Wales, and the latter part he spent pleasure seeking on the continent. Mr. Owens has returned with added energy and looks forward to a very active season.

JEANNETTE COX.

New York and Boston Recitals for

Isabel Molter

Isabel Richardson Molter, dramatic soprano, is scheduled for two important recitals in the East early this month. She will be heard in New York on October 14 in the first of several contemplated recitals at Town Hall. October 20 she will sing a well arranged program in Jordan Hall, Boston.

Following her Eastern concerts Mme. Molter will begin a western tour which will include appearances at Elgin, Ill., St. Louis, Mo., as soloist with the St. Louis Symphony Orchestra, South Bend, Ind.; Iowa City, Iowa; Chicago, Ill.; Dubuque, Ia.; Owensboro, Ky., and a return engagement in New York City.

Lenska En Route

Augusta Lenska, Chicago Opera, contralto, sailed from Hamburg last week for America on the *Reliance*. She will arrive in New York on October 8 and will begin her season with a New York recital in Town Hall on October 15.

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MUSIC ON THE AIR

A RARE OCCURRENCE

A real philanthropist is a rare specimen. A musical philanthropist is even rarer, and when such a one comes to our attention we feel that a red letter day has dawned. For three years now, W. S. Quinby of Boston has been fostering the broadcasting of the Boston Symphony Orchestra from a pure spirit of love of music and his belief that the best should be made available as far as possible. Mr. Quinby is the head of the thriving firm of The La Touraine Coffee concern, and from the standpoint of advertising his firm broadcasts a Sunday evening program over WEEI. The broadcasting of the Boston Symphony concerts, however, is something altogether aside from his business venture for which he expends over a thousand dollars a week. What Mr. Quinby personally gets out of this venture is the satisfaction of indulging his ideal and of knowing that thousands of people are enjoying the concerts. His idea has been nursed by the thousands of letters he has received from those who have appreciated his efforts, giving him proof that his slogan, "You might as well have the best," is true after all.

This event throws the lie in the teeth of those who feel that broadcasting injures the standard of an artist or organization. Serge Koussevitzky is the conductor of the Boston Symphony, and the reputation of both Mr. Koussevitzky and the Boston Symphony Orchestra has always been of first water. In mentioning the broadcasting of a symphony series we also remember the fact that the Philharmonic Stadium concerts were broadcast this past summer, nor do we forget that because of a better commercial proposition the National Broadcasting Company curtailed the Thursday evening concerts, and because of a boxing bout, completely eliminated one concert. Somehow we feel that Mr. Quinby would not permit such a thing to happen to the Boston broadcast, and we are among those who sponsor this great venture of Mr. Quinby and wish for him, and every enterprise he tackles, unlimited success. Perhaps the spirit which is prompting Mr. Quinby to offer to the public a real treat in the Boston Symphony concerts, is the secret of the success of the La Touraine Coffee.

ON TURNING THE DIAL

MONDAY, SEPTEMBER 26.—"The Voice of Brooklyn," which comes over the new station WLTH, inaugurated its birth with a program of merit. The members of the company have been drafted from far and wide. John M. Hurley, as program director, was formerly with WJZ; Alfred Hall, who was long with WRNY, is studio manager, and Hermann Neuman, formerly with WNYC, is staff pianist. The guest speakers for the occasion included U. S. Commissioner Henry B. Baugmore, Rev. F. M. Gordon, Commissioner Hesterberg, District Attorney Charles J. Dodd, Albert Furman, John J. Dorman, and William Kelly, County Clerk of Brooklyn, master of ceremonies. An interesting sketch was included in the A. & P. Gypsies' program in Down South by Myddleton. The composer is an Englishman and this is his impression of the cake walk, the shake down, and other dances characteristic of the American negro.

TUESDAY, SEPTEMBER 27.—Lolita Gainsborg was the guest artist with the Continentals in the first movement of the Beethoven C minor concerto. Cesare Sodero accompanied the brilliant pianist in a manner to bring out the remarkable spirit of the soloist. Her playing embodied strength and clear verve with an impeccable technique. It was a real feather in the musical attempts of WJZ. WOR presented interesting musical offerings when Charles Premmac, a tenor with a sweet voice, and Howard Hitz joined in a bit called Vagabondia. Their songs told of the joys of the open road, and the artists colored their work with a fresh vitality which gave a realistic touch to the offering. We are partial to Mr. Premmac's singing; he has what the musician understands by the term "soul." Mention should also be made of three other contributors to the musical feast over this station: Walter Leary, Edith Piper and Dimitry Tiomkin, who have previously been heard on the air and whose efforts are well liked. The Eveready Summer Series closed with this program, which, while there was nothing startling about it, had one interesting bit in the orchestral selection of Walter Damrosch from Cyrano de Bergerac.

WEDNESDAY, SEPTEMBER 28.—The Columbia Station sponsored the first of the Columbia Phonograph Hours, which answers the question to the why and wherefore of the Columbia broadcasting system. It started the season with the

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three star artists who contributed a most delightful program. No less a personage than Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, led the Columbia Orchestra, with Sophie Braslau and Charles Hackett as soloists. The names of these three musicians are sufficient to focus the spotlight on them, and yet it was with a sense of disap-

pointment that we listened to the program, for it must have been designed for popular taste. The numbers were the Beethoven Egmont overture, Bassani's Cantate, Love's Old Sweet Song, The Sweetest Story Ever Told, and the Drinking Song from Lucrezia Borgia, sung by Miss Braslau; Kashmiri Song, O Moon of My Delight and O Paradiso from L'Africana, sung by Mr. Hackett, with the orchestral numbers from the Jewels of the Madonna and two Norwegian dances by Grieg closing the sixty minute offering. Miss Braslau's singing is of the rich, sensuous type; her best work was in the Brindisi (which, by the way, seemed

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impossible for the announcer to pronounce), and Mr. Hackett's rendition of the O Paradiso was noteworthy. We wonder who it is that makes the mistake of weaving in sentimental ballads with such selections?

THURSDAY, SEPTEMBER 29.—The French Trio again has resumed a place of merit in the musical field, usually offering something of original conception in the way of programs. Charles Premmac is the tenor who is often associated on the WOR concerts, and we find that in whatever role the singer is cast he is always fit. This evening's presentation was presumably set in a Russian country home, which drifted from the polite manner of the parlor to the revelry of Russian villagers in which the Russian Balalaika Serenaders participated. Another excellent program over WJZ was the music of de Stephano, harpist, and Herbert Borodkin, violist. Even the radio public, which is undoubtedly a fickle one, must have been entrenched when it heard the Neapolitan song, Who Knows, the Schubert harp solo and the air for G string for the viola. The harp is another of those instruments which carries well over the air and Mr. de Stephano is an artist of distinction and merit. The harp can be made exceptionally interesting in spite of the fact that many do not realize this. Mr. de Stephano has all these possibilities at his finger tips.

FRIDAY, SEPTEMBER 30.—Another innovation in the WOR series of concerts is one entitled Hours with Great Composers. The first choice was Mendelssohn, a composer who has a general appeal and whose music is usually found on well balanced programs as representative of the romantic school of music. This was a well arranged hour which

made use of Mendelssohn's more popular selections, such as On Wings of Song, further delving into the oratorio field with excerpts from Elijah. Erva Giles was featured on the Philco Hour with an excellent rendition of the Caro Nome. Miss Giles has often been heard on the air but it is safe to say that none of her appearances has excelled her singing of the Rigoletto aria at this time. We also thoroughly enjoyed the work of Giuseppe di Benedetto, tenor of the National Grand Opera Company, who was accompanied by a mandolin ensemble in his presentation of a half hour of Florentine melodies. The Tuscan melodies are typically characteristic of the people. They are redolent with the charm of the people and abound in a romance of almost quaint spirit. Furthermore, many of them are based on the old folk melodies of which there are none lovelier. Mr. Benedetto deserves credit for having sung them with an understanding of their intrinsic value and excellent vocal style.

SATURDAY, OCTOBER 1.—The Creole Six are a band of six women harmony singers who did some interesting work over WEAF. The arrangements of the spirituals they sang were done by Rosamond Johnson. Jessica Dragonette was featured in the weekly Hi-Jinkies over this same network and the name of Dragonette always assures one of a lively bit of entertainment. Emily Rosevelt, distinguished soprano, who has done extensive singing in concert and oratorio, was the soloist in the lieder musicale with the Wurlitzer organ as accompaniment (WOR). Her work is characterized by a lovely instrument plus a sensitive musical feeling which was well fitted in a group of classical composers.

SUNDAY, OCTOBER 2.—The Atwater Kent winter series opened with the presentation of Mildred Seeba, young dramatic soprano, who in spite of her youth, possesses a voice of unusual depth and power and is also endowed with a high sense of the dramatic. Her heavy program opened with no less a taxing number than the Ritorna Vincitor from Aida, followed by the aria from Cavalleria Rusticana and a group of lighter numbers. The young singer has to her credit the winning of the first award made by the Caruso American Foundation, and has also appeared with several opera companies. Her singing is smooth and easy and she is wise in the restraint with which she makes use of her voice as it is naturally very resonant. Naham Franko conducted the orchestra for the accompaniments and several instrumental numbers. Godfrey Ludlow is one of the indispensable personages of the Sunday evening contributors and gave one of his delightful request programs.

FACTS OF INTEREST

The Metro-Goldwyn-Mayer Motion Picture Corporation has formed a new chain with WHN and WPAP as the key stations.

WPCH will be off the air for some time while making improvements.

Roxy is offering a new musical venture in Sunday morning orchestral concerts preceding the showing of the picture.

Francis B. Marsh has been chosen as personnel director of artists for the Columbia chain.

Delegates from all over Europe have arrived for the radio conference being held in Washington.

The new N. B. C. headquarters in Chicago are to be opened about November 1.

The Aeolian Company has begun a series of important concerts which opened October 5 featuring Rudolph Ganz.

Donald J. Flamm, president of WMCA, has bought WPCH.

MARGHERITA TIRINDELLI.

Mannes School Opens Auspicious Season

With the opening today (October 6) of the David Mannes Music School's twelfth season, a notable addition was inaugurated in the Department of Cultural Studies under Donald J. Clark. With this department, added to the instrumental, vocal and theoretic courses, the school approaches the ideal conditions visualized by David and Clara Mannes when they organized their faculty twelve years ago.

A class in ensemble playing for amateurs, instituted this year under Alix Young Maruchess, is also an addition considered for some time by the directors, and enlarges the scope of a school, whose work is planned for the professional and non-professional alike. Students of all ages, ranging from four years to the half century mark, are listed in the considerably increased enrollment of this year.

The artists' and teachers' faculty includes Katherine Bacon, Howard Brockway, Scipione Guidi, Fraser Gange, Edwin Ideler, Alix Young Maruchess, David Mannes, Hugh Porter, Lief Rosanoff, Felix Salmond, Rosario Scallero, Frank Sheridan, Anne Marie Soffray, Paul Stassevitch, Greta Torpadie and Wolfe Wolfensohn. Special classes for little children are under Rosemary Lillard and

I SEE THAT

Bruce Simonds will play several novelties at his Town Hall recital on October 29.

Frederick Gunster's next New York recital will be at Town Hall, October 19.

The Soder-Hueck studios have opened and are in full swing. It has been found that Beethoven's grandfather was born in Malines and not Antwerp.

American Opera Company has interesting plans for the season.

John Duffy gives interesting views on modernism.

Yvonne D'Arle sang Mimi in La Boheme at the Grand Opera at Deauville.

The Institute of Musical Art of the Juilliard Musical Foundation opens today with a listing of several hundred pupils.

H. Augustine Smith closed his seventh year of successful directorship of music at Chautauqua.

Gatti-Casazza is expected back in New York today.

A monument to Tosti has been erected in his birthplace, Ortona a Mare.

Sir Thomas Beecham has launched his ideas for permanent opera in London.

Franco Alfano's latest opera, Madonna Imperia, will be given at Weisbaden this season.

San Francisco hears Turandot for the first time.

The theme of the Dies Irae has been used by many com-

posers, classical and modern, according to Joseph Yasser.

The Philharmonic season opens October 13 with Mengelberg conducting.

New York is soon to have a cooperative building specially built for musicians.

Mr. and Mrs. William Thorner visited Bernard Shaw while abroad.

John Prindle Scott will return to New York the end of this month.

Michel Scapiro has removed to West 75th Street, and has completed editing the big Sevcik work on Violin Intonation.

The Verdi Club schedule includes many interesting events.

Ruth Keator was married to George F. Jacobs on September 10.

The first gathering of the National Opera Club is set for October 13, Spanish Day.

Laurie Merrill, soprano, has many new pupils.

Elliott Schenck's orchestral work, In a Withered Garden, is to be played by the Baltimore Symphony Orchestra under Strube.

Eugenio di Pirani was robbed of valuable guns.

Albert von Doenhoff motored through all of New York State this past summer.

Adele Margulies shared honors with Edmond Vichnin, her pupil, in Philadelphia.

The Minneapolis orchestra is to celebrate its anniversary year.

Beethoven manuscripts bring high prices in Berlin.

Colonel Henry Mapleson is dead.

The Mannes School opens an auspicious season.



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ACROSS THE COUNTRY

Bar Harbor, Me.—A benefit concert for the Bar Harbor Hospital, which was successful, was given September 2 by Enrique Ros, pianist; Gerald Felix Warburg, cellist, and Ethel Cave-Cole, accompanist. On the committee were Mrs. Edgar Scott, Mrs. Morris Loeb, Mrs. Rodman Fay, and Mrs. J. West Roosevelt. L. N. F.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Denver, Col.—It has been announced that seats are now on sale for the six Friday evening concerts of the Denver Civic Symphony Orchestra in the theater of the Municipal Auditorium, under the direction of Horace E. Tureman, conductor. The first concert is to be given on October 28. L.

Detroit, Mich. (See letter on another page.)

Kansas City, Mo.—Despite the heat of a late summer evening a large audience showed its interest in Winifred Lee Goldsborough, soprano, in an interesting program given in the ball room of the Hotel Muehlbach. Miss Goldsborough, a member of the Eastman School of Opera at Rochester, N. Y., is a Kansas citizen, and an active member of the Kansas City Musical Club. She has created an interest in her musical career among the musicians here because of her sincere musicianship and continued progress. Opening with a group of Italian songs, Miss Goldsborough sang entirely from memory, her numbers selected from Tirindelli, Parelli, Veracini, Benedict, Lenormand, Hahn, Chaminade, Puccini, Leroux, Densmore, and Gounod. Miss Goldsborough had the assistance of Wilbur Pfeiffer, pianist and accompanist, who contributed two groups of Chopin etudes.

In the Loan Scholarship Contest of the Kansas City Musical Club, held at the Hotel Baltimore for the annual Loan Scholarship of \$350, out of seven entries Miss Goldsborough was the successful contestant. The judges were Mrs. W. T. Johnson, pianist, and Mrs. Raymond Havens, contralto, both active members of the club; D. Austin Latschaw, music critic and editor of the Kansas City Star, and Mrs. Chas. M. Bush, president of the Kansas City Musical Club. E. M. H.

Los Angeles, Cal. (See Music on the Pacific Slope.)

San Antonio, Tex.—An interesting series of lectures, brought before the public by Mrs. L. A. Mackay-Cantell, has just closed. The lectures were given on the following subjects—Sculpture, Organ, Violin, Mexican Art, Piano, Painting, Orchestra, and Voice—by Gutson Borglum, Walter Dunham, Silvestra Revueltas, Henry Wedemeyer, John M. Steinfeldt, Paul Cook, Jr., Otto Majewski, and Mrs. Mackay-Cantell, respectively. Each lecture presented was authoritative, concise, and interesting.

The organ recitals by Walter Dunham, municipal organist, continue to draw large audiences, in spite of the heat. Numbers given are in a lighter vein, in keeping with the summer. Numbers of particular interest on recent programs have been: Suite Gothique (Boellmann), Song of the Basket Weaver (Russell), Selections from Pagliacci (Leoncavallo), Prelude and Adagio Mendelssohn, Vision (Rheinberger), At Twilight (Stebbins), Sonata in C Minor (Guilmant), Sixth Sonata (Mendelssohn), Marche Slay (Tchaikowsky), and Grand Choeux (Spence), all of which were given with rhythmic precision and a fine regard for tonal values. At the conclusion of the recitals many people gather to speak to Mr. Dunham, and to look at the organ. S. W.

San Diego, Cal. (See Music on the Pacific Slope.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

Waterville, Me.—Ethel Lee, of Dark Harbor, a graduate of the New England Conservatory of Music, has been engaged as instructor of vocal music in the public schools of this city. L. N. F.

Washington, D. C. (See letter on another page.)

Flonzaley Quartet Gathers for Rehearsals

Members of the Flonzaley Quartet are busy with rehearsals in their secluded mountain retreat above Lake Geneva, an old farm-house that has been in the family of Alfred Ponchon for over a century. Mr. Betti, upon whom devolves the duty of reading the many scores submitted for the Flonzaley repertory, spent the summer at his home in Bagni di Lucca, Italy, looking through a formidable pile of manuscripts from which he chose several works. One, entitled Indian Suite, is by Alfred Ponchon; another is a quartet by Leopold Mannes that is still in manuscript. Walks in the beautiful surroundings of his home and quiet hours in the library—Mr. Betti's pride and pet hobby—were also a part of his daily program. Mr. D'Archembeau confined himself to his summer home at Francochamps, Belgium, surrounded by his family, and enjoying immensely the new role of parent to his young son, Pierre. Mr. Moldavan was seemingly not content with the amount of travel required of him each season, so jumped from London to Russia, and from Constantinople to Holland, whenever the spirit prompted. Mr. Ponchon spent his summer at his Villa Holly, on the shores of Lake Geneva, busying himself with composition and keeping open house for the many friends who visit him.

Charles Naegele in Joint Recital

Charles Naegele's fall season began on September 4 with a joint recital at Stillington Hall, Gloucester, Mass. Mr. Naegele's numbers included the prelude and fugue, Bach-Busoni; polonaise, Chopin; Romance, Sibelius; Dedication, Schumann-Liszt, and J. Campanella, Paganini-Liszt. This concert was the last of a series in which the following artists appeared: July 1, forty members of the Boston Symphony Orchestra, Alfredo Casella, conductor; July 12, Eva Gauthier, soprano, and Harold Bauer, pianist; Anna Duncan, danseuse, and San Malo, violinist.

Cecilia Cramer to Sing Fernando in Brooklyn

Cecilia Cramer, soprano, will appear in the title role of the opera Fernando at the Brooklyn Academy of Music on October 8.

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THE PICK OF THE PUBLICATIONS**Small Orchestra**

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Music for Toy Orchestra.—There are two arrangements, both by J. Lilian Vandevere; the Album Leaf by Grieg and Schumann's Soldiers' March. They are arranged for triangle, drum, wood block, bells, castanets (or clappers), tambourine (or jingle sticks), cymbals, rhythm sticks, and piano. The piano part is as in the original composition. There is a teacher's score which has only the melody of the piano part and underneath it letters which indicate what is happening in the orchestra. The orchestra parts are almost entirely rhythmic of course and the notes are printed on single lines as they are in some regular orchestral scores. In the land of rhythm, which America certainly is, such scores are quite in place, and the kiddies must have a wonderful time with them. One imagines that the difficult job for the teacher is to keep the children from hammering away full force all the time.

Songs

(White-Smith Music Publishing Co., Boston, New York, and Chicago)

The Wreck of the Julie Plante, by Albert H. Houghton.—Another music version of William Henry Drummond's habitant poem. Mr. Houghton's conception is descriptive enough of the poem, and its bright opening is a clever bit of contrast for the thunderous tremolo which follows. The climax of the song, too, is written with a broad stroke, and is truly effective. There is much sympathy in what Mr. Houghton has written, and the song's inherent feeling is easily sensed. The Wreck of the Julie Plante comes in high and medium keys. It is singable, and should be especially effective for baritone voice.

The Boastful Braggart, by Nicolas Slonimsky.—A song for baritone, written in march time, and telling the story in so many notes of a very courageous little man who fears nothing. The song has a certain swaggering lilt to it, and though it boasts of no ponderous musicianship, it is a pleasing thing, and should be popular, especially as an encore.

(Clayton F. Summy, Chicago)

So Near to God Am I, by Vernon Eville.—A sacred song, written in an effectively quiet mood, with characteristically simple accompaniment, as is the verse by Gordon Johnstone which Mr. Eville has used. To be sung legato. For medium, high, or low voice.

(Harold Flammer, Inc., New York)

If God Sent Me You—A song, by Blanche Ebert Seaver.—The composer has written her own words for this popular ballad and has assured herself a considerable measure of success by their sentimental character. The music reflects this character faithfully enough and the result is a ballad that the general public is quite sure to take to. The voice part is well written, and, indeed, the entire song shows musical skill in its construction. It is divided into the usual two sections, verse and refrain, the refrain naturally being the most important part. It has been published in three keys, and the high key carries the voice up to G on the climax.

A Smile to Warm the Heart of You—A song by Helen Beatrice Fromer.—This ballad is better constructed than the average song of its kind. It has a certain irregularity of phrase which adds greatly to its worth and will undoubtedly aid in its popularity with singers and musicians of the better sort. The words are by Jean Chalmers and are good. Altogether the ballad is one which should find a warm welcome not only with vocalists in search of new material but also with the general public.

The High Barbaree, A Sea Chantey by Robert Armbruster.—A foreword says: "Sea Chanteys have the same great emotional and human interest appeal as folk songs. They sing of an almost forgotten past, and yet they are today extremely virile. The old-time chanteys were usually sung by a chantey man with a crew joining in on certain passages—usually with frequent repetition. The High Barbaree, which we now offer to the public in a modern yet most fitting setting, is, we believe, an important addition to musical literature which will rank with some of the famous settings of Kipling's poetry." The melody used by the composer has been adapted from the traditional melody, and has a peculiar familiarity in parts, like some old Irish tunes. The melody, in fact, was no doubt made up by the sailors who sang it from various memories. It is a rousing good tune, and Mr. Armbruster has arranged it cleverly and satisfactorily. Such additions to the sort of music that is strong and virile are certainly welcome.

Piano

(Harold Flammer, Inc., New York)

Silhouette, for piano, by Walter Silbert.—There is a familiar type of American music wherein the melody, played by the right hand throughout, is in 12/8 time, and the accompaniment, consisting of alternate bass and chord, is in 4/4 time. Many pieces have been written after this pattern, and most of them have been popular. Some of them, written as long ago as twenty-five years, are still occasionally heard, which is an exceedingly rare length, or lease, of life for anything in the way of popular music in America. Silhouette is this sort of music, and is so attractive that it should win not only a passing success but possibly last out a few years. It is very simple and can be played without difficulty by pianists of average technical equipment.

(Clayton F. Summy Co., Chicago)

Two concert studies for the piano.—They are entitled Etude Caprice and Etude Comique and are respectively by Rowland Leach and N. Louise Wright. Both are somewhat rhapsodic in character and both are genuinely

**PICNICKING**

(1) Rudolph Laubenthal, Alfred Hertz, Elsa Alsen and Pasquale Amato at the country home of Mr. and Mrs. Hertz two days following the performance in San Francisco of Tristan and Isolde. Laubenthal was the Tristan, Mme. Alsen the Isolde, Amato the Kurvenal, and Mr. Hertz guided the orchestra in one of the most magnificent operatic performances ever produced in that city.

effective. They are difficult but will be found useful for teaching in advanced grades. But they are more than teaching pieces, and will be enjoyed both by performers and their audiences.

Exercises for Hand Expansion, by Robert J. Ring.—Mr. Ring writes in his foreword that he has arranged his expansion exercises with certain types of hands in mind, and he has carefully calculated which hands will be benefited by "which studies." He adds that careful use of his studies will produce remarkable results, and they tend toward creating good flexibility and have been so arranged that careful consideration has been made to prevent strain, and to avoid all injury to the fingers.

Piano Sketches, by Buena Carter.—Four sketches, Playing the Banjo, Chinese Dances, Bells, and On Parade, written for young players. They are simple in construction, and descriptive enough to be interesting. Bells offers a good study for sustaining notes, and its use of diatonic chords, sevenths, etc., makes it more difficult than the other compositions in the book. The pedal is also to be used in Bells,—all of which makes the work an awkward companion for the book's other numbers.

Oskar Shumsky Winning Distinction as Prodigy

Oskar Shumsky, ten-year old violinist, was featured recently at a children's afternoon concert by the Chicago Symphony Orchestra at Ravinia Park. Oskar is the youngest pupil of Leopold Auer, eminent violin teacher, and the winner of Prof. Auer's fellowship scholarship. He also has the distinction of being the youngest soloist to appear with some of America's foremost symphony orchestras, and has been recognized as a talented youth by international masters such as Toscanini, Mengelberg, Stokowski, Elman and Thibaud. Master Shumsky has arrived in New York City where he will continue his studies with Prof. Auer.

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Hans Barth, pianist, is booked to appear in recital at Wilson College, Chambersburg, Pa., on January 23.

Bruce Benjamin, tenor, is returning to this country after a five months' sojourn in Europe. He will give his only New York recital of the season at Town Hall on October 22. He has been engaged by the Tuesday Musical of Detroit for an early date.

Helen Bock, pianist, who spent the summer in Germany, recently gave a successful recital at Buehler Höhe, near Baden-Baden. Miss Bock will sail from Paris on the SS. Leviathan early in October.

Richard Bonelli gave a recital at the Oklahoma City Radio Show, to both a seen and unseen audience, on September 15. Mr. A. Atwater Kent sponsored Mr. Bonelli's appearance.

Ernest Briggs, who has just arrived from an extended trip through Europe, spent chiefly in England, France and Italy, announces that he has made arrangement for a number of feature attractions for the season of 1928-29, including some distinguished concert artists and ensemble features. It is planned to have some of these artists appear in recital in New York during the coming season.

Mr. and Mrs. Ross David are reopening their New York vocal studios today, October 6, following a few weeks spent in Waterford, Conn. Earlier in the summer, Mrs. Ross visited for two months with her daughter and family in Geneva, where they are living near the location of Byron's old home, and also Wagner's home where *Tristan and Die Walküre* were written. Mrs. Ross has been finding some time for composition, having just completed a new sacred song and been working on some others.

Jelly d'Aranyi will sail for America with her accompanist, Helen Hobday, on November 12, making her arrival just a few days previous to her American engagement. The arrival and first appearance of this violinist in this country is being looked forward to by many music lovers here.

Edna Bishop Daniel, vocal teacher of Washington, D. C., has reopened her studios in that city for the winter season. Miss Daniel is a teacher of the Zeffi principles of singing.

Ernest Davis, tenor, has been scheduled to make two trips to the Pacific Coast during the coming season. In December he will appear in a performance of *The Messiah* by the San Francisco Symphony Association, under the direction of Alfred Hertz, and in January and February he will tour the Pacific Northwest.

Caroline Beeson Fry presented Henry Ebeling, tenor, one of her artist-pupils, in an interesting program of songs and arias at her White Plains studio on September 27. Mr. Ebeling will be remembered as the winner in the tenor section of the Westchester County Competition Festival last spring.

Marianne Genet, Pittsburgh composer, spent a part of the summer at Point Salubrious, Chaumont, N. Y., taking a well earned rest, though a rest interspersed with work. She is collaborating with a New York librettist in the writing of a light opera and a musical comedy score, and devoted a part of her vacation time to their completion.

Gita Glazé, vocal teacher, has returned to New York and has reopened her studio. Mme. Glazé has several pupils who are singing professionally with much success.

The Goldman Band, under Edwin Franko Goldman, has closed a three week's engagement on the Steel Pier in Atlantic City, with a week on tour in Philadelphia and through adjacent Pennsylvania cities. Shortly after Thanksgiving Day the band will begin a limited tour of the East and midwest, playing Toledo on December 6 and Detroit on December 7, with other engagements in Boston, Philadelphia and Washington.

Myra Hess has booked passage on the S. S. Majestic which leaves England on November 16, to return for her sixth American concert tour, after an absence of two seasons. Miss Hess' tour includes twenty-five cities and will start with a New York recital on November 29 at Town Hall. On November 25 and 26 she will appear with the Chicago Symphony Orchestra, Frederick Stock, conductor. Although Miss Hess has given recitals in Chicago, this will be her first orchestral engagement in that city.

J. Rosamond Johnson and **Taylor Gordon** have been meeting with success throughout Great Britain, where they went last June to make their English debut. They are expected to return to this country in November for a tour.

Karl Krauter, violinist, will join the teaching staff of the Institute of Musical Art of the Juilliard School of Music this fall. This will not interfere with his concerts, however, the first of which is to be given in New York in October. Mr. Krauter, with his sister, Phyllis Krauter, a concert cellist, spent the summer in the music colony at South Mountain, near Pittsfield, Mass., but is now resting in the wilds of Canada.

Louise Lerch, soprano, and **Edwin Swain**, baritone, have been engaged to open the Charles W. Davis Concert Series in Allentown, Pa., today, October 6, and will appear in joint recital.

Lea Luboshutz, violinist, who will join the faculty of the Curtis Institute in Philadelphia this winter, arrived in New York on September 19 on the S. S. Majestic. Accompanying Mme. Luboshutz was her daughter, Irene, on her first visit to the United States.

Henry Lukens has resumed teaching at his Philadelphia studio, where he treats all phases of the singers' art, from tone production to the interpretation of songs and operatic roles, and coaches in repertory, style and diction.

Margaret Matzenauer, who sails from Europe for this country at an early date, is now under the management of Richard Copley. She will make a short tour prior to the opening of her engagements at the Metropolitan Opera House, and a longer tour after January 15, at which time she will close her operatic season.

Laurie Merrill, soprano, who has sung with fine success in France, Spain, Cuba and other countries, finds much demand for her services as teacher of voice; pupils have already begun lessons with her, one of them coming from Hartford. Her wide experience as concert and recital singer has developed her interpretive ability, so that she is able to exemplify all her teaching points. She will soon be heard in a New York recital.

Otto Meyer, violinist, is now a faculty member of the

Philadelphia Music Academy, which was formerly known as the Zeckwer-Hahn Philadelphia Musical Academy.

Frederick Millar, British basso, has been engaged to sing this winter with the Philadelphia Opera Company. He will appear as the King in *Aida* and *Schaunard* in *La Bohème*. Mr. Millar made his debut three years ago with the Handel and Haydn Society of Boston, and has since been heard in concert. According to Herman Devries, Chicago critic, he "has a very fine voice, used with genuine artistic understanding and taste, the diction of a gentleman singer, and a virtuoso treatment of vocal shading."

Myra Mortimer, lieder singer, who returns to America in October, will open her four months' tour with a New York recital in Carnegie Hall on November 7. Miss Mortimer is preparing a special program for this event, as she realizes that singing for home-folks is vastly different from singing for foreigners. While abroad she fashions her programs to suit the individuals before whom she is appearing, and for American music lovers she will give a selection of classics varied with modern and native compositions.

Eide Norena, Norwegian soprano, recently sang with success in *Rigoletto* at the Casino de Deauville, France. This marked Mme. Norena's first continental appearance this year, although she sang in London earlier in the season. She made her American debut last winter with the Chicago Civic Opera Company, and was so successfully received that she will return this winter for an extended concert tour of this country.

George Perkins Raymond is anxiously awaiting the time to return to the East and enter upon a new season of concert activity, following his successes in California this summer in recital and joint appearances with Elsa Alsen. The young tenor will begin his fourth season by opening the fortieth anniversary year of the Tuesday Music Club of Akron, Ohio, on October 18. On October 26 he will be at Bowling Green, Ky., to open the All-Star course, later proceeding on a tour of ten concerts in the South.

Anne Rockefeller, pianist and teacher, who has been spending her summer at Lock Arbor, N. J., is returning to New York early in October to reopen her New York studio.

Felix Salmond, cellist, had occasion while in Europe this summer to refute publicly the common European delusion that the saxophone is the "national musical instrument of America." He called attention to the fact that the saxophone was invented by a Frenchman who was trying to make an improved clarinet, and that it has had to make its way in America against pronounced opposition. In a number of cities the police authorities entertained protests against it, and several city councils debated the matter of its suppression long and earnestly.

Elliott Schenck's new contract with Walter Hampden to compose and arrange music for the forthcoming Hampden Theater plays brings to mind the fact that, in addition to the composing of symphonic works, which are being played by symphonic orchestras throughout the country, much dramatic music has come from the pen of this writer. Mr. Schenck's *Blue Bird* toured the United States for several years, following a long run in New York; Edith Wynne

Mattheson toured the country in *The Piper*, and the overture to *The Arrow Maker*, an Indian play, has proven a popular concert number. Mr. Schenck has also composed music to a number of Shakespeare's plays, and *The Tempest* is a suite well known to concert audiences.

Henry F. Seibert gave two recitals for Pierre Dupont in July and during August and September played over stations WJZ and WEAF. He opened a new three manual organ in White Plains, N. Y., on September 12, a four manual organ in Worcester, Mass., September 29, and will open a three manual one in Framingham, Mass., on October 10. Mr. Seibert is acting as advisor in the purchase of a \$20,000 organ for Lebanon, Pa., in addition to having a regular class of pupils. He has returned from a vacation spent at Ocean City.

Edwin Swain, baritone, gave a concert in Tarrytown, N. Y., on October 1, the proceeds to go to the building of a monument which will be erected to the memory of Washington Irving on a beautiful site not far from the Sleepy Hollow Country Club. Mr. Swain appeared in a pageant which was given for the same purpose last season, and so pleased was his audience that he was elected to honorary membership of the executive board of the monument fund and his reengagement followed.

Baroness Katharine von Klenner, president of the National Opera Club, announces the first gathering for Thursday afternoon, October 13, Waldorf Astoria Hotel, which will be Spanish Day, with notabilities as honor guests.

Dr. J. Fred Wolle will appear as guest conductor of the Easton Symphony Orchestra on November 12. Earle Laros is the regular conductor of this orchestra.

Mme. Dossert Sails for Europe

Mme. Deane Dossert, New York vocal teacher and coach, who has resided for many years in Carnegie Hall, has gone to Paris, where a class of students awaits her.

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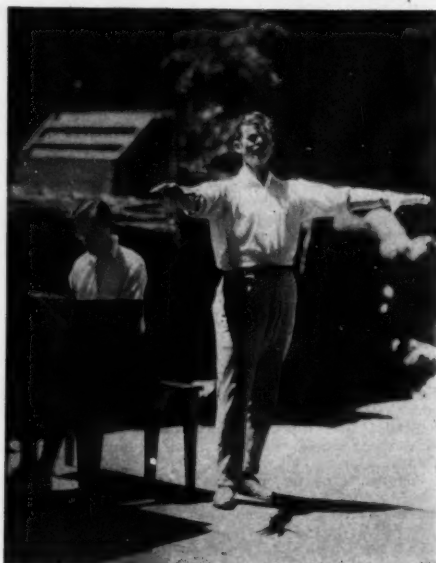
Will resume instruction October 1st at her studio

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THE MARMEIN SISTERS

photographed on board the steamer while enroute back to America recently after a three months' tour of the continent. They are now busy filling the first engagements of a very active season. (Cosmo News Service photo)



LAWRENCE TIBBETT,

Metropolitan Opera baritone, who is appearing this fall in grand opera in San Francisco. Mr. Tibbett is pictured here rehearsing on the outdoor stage of Bohemian Grove (near San Francisco) for St. Francis of Assisi, presented recently by the Bohemian Club of San Francisco. Charles Hart, pianist-composer, formerly accompanist for Jacques Thibaud, who wrote the music for the Grove play, is at the piano. Both are quite oblivious of photographers, as action indicates.



MABEL DEEGAN,
violinist, and her dog, Gerry.



AT DE PACHMANN'S HOME IN FABRIANO.

Left to right: Carlo Zecchi, young Italian pianist; Mrs. Ottorino Respighi, Vladimir De Pachman, Mrs. Alice Pallottelli, and Ottorino Respighi.



MISCHA MISCHAKOFF,

new concertmaster of the Philadelphia Orchestra, who will appear as soloist on October 6 with the New York Symphony at the Worcester Festival. Mr. Mischakoff was formerly concertmaster of the New York Symphony, Albert Stoessel conductor, and is now dividing his time between New York and Philadelphia, having studios in both cities.



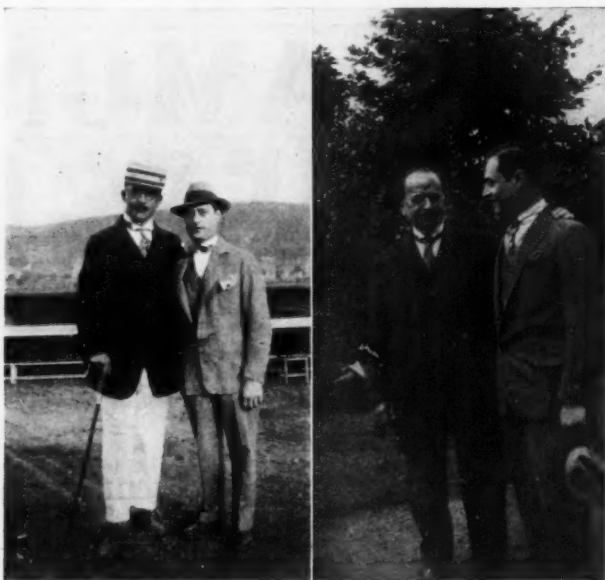
ROSEMARY,

who is appearing on tour as prima donna in the Publix presentation of *Jazz a la Carte*. This charming young coloratura soprano is singing the Shadow Song from *Dinorah*, and everywhere she is meeting with enthusiastic applause for the fine art she displays. Rosemary is one of the many artist pupils of Estelle Lieblich who are winning success in concert and the theater. (Photo by G. Maillard Kesslere, B. P.)



GITLA ERSTINN,

on the beach at Magnolia, Mass., where she spent the summer rehearsing with the American Opera Company.



ANTON BILOTTI AT CARLSBAD

The picture on the right shows Mr. Bilotti with his noted teacher, Ludwig Breitner, a pupil of Rubinstein and of Liszt. On the left, the pianist is shown with Robert Manzer, a well known conductor of central Europe and conductor of the Carlsbad Philharmonic Orchestra, with which organization Mr. Bilotti played the Beethoven C minor concerto in July with much success. The path of this artist in Europe the past few months was one crowned with many splendid and brilliant achievements. European reviewers have been enthusiastic about his playing, and his appearances for the coming season contain a number of reengagements. On October 16 Mr. Bilotti is scheduled to play with the Vienna Tonkünstler Orchestra at its opening concert of the season, at which time it will present a Beethoven program.



NOTABLES MEET IN SAN REMO.

Riccardo Stracciari, noted baritone, and Franco Alfano, composer of *Resurrection* and other works of merit, photographed during the summer.



ANNA GRAHAM HARRIS

snapped in the woods of Maine. The contralto returned to New York recently after spending the summer at Kennebunkport and Cape Rosier. During the forthcoming season Richard Copley will take charge of Miss Harris' musical activities.



NEW YORK STRING QUARTET

at Bayview, near Burlington, Vt., where these sterling musicians have been stopping the gaps between seasons by rehearsing with customary zeal. Judging from their expressions, they are looking forward with great pleasure to a banner season.



HEINRICH GEBHARD,

pianist and composer, who as usual will present a number of advanced pupils in recital during the forthcoming season. Mr. Gebhard spent the first part of the summer at his summer home, "Hillside Farm," in Norfolk, Mass., composing and studying new repertory for his concert engagements next winter. The middle of August he went to Bailey Island, Maine, where he remained until returning to his Boston studio about October 1.



COBINA WRIGHT,

who has been spending the summer on her beautiful estate at Sands Point, preparing the programs for her New York, Boston and Chicago recitals, is shown here in one of her infrequent social appearances this summer with her husband, William May Wright, at the Meadowbrook International Polo Matches. (Fotograms photo)



ROSA PONSELLE,

who closed her camp at Lake Placid last week and went directly to Detroit, where she began her tour of pre-opera concert. Miss Ponselle will be in New York October 18 for a few days, after which she will have a number of additional concerts before being heard again with the Metropolitan. Having had a good summer of rest and preparation for this season, the young singer starts her work in the pink of condition. (Photo Underwood & Underwood.)



AT LAKE SUNAPEE, N. H.

Rosa Low and her secretary, Agatha Brunn, spending the summer at this lovely spot, where the soprano prepared for her coming Town Hall recital, November 28, and other engagements in and outside of New York.



GIL VALERIANO,

looking into the distant future as well as into the distant vista on his honeymoon. Mrs. Valeriano, nee Lillian Donovan, is an American girl, very fond of music, especially the "voice," and it is safe to predict that she is even more so now than ever before.



ETHEL GLENN HIER,

composer and pedagogue, snapped while spending a delightful month at the MacDowell Colony at Peterboro, N. H. Miss Hier recently completed a suite for string quartet called *Carolina Christmas* and also a cycle of songs with violin, cello and piano accompaniment.



LEE PATTISON

(left) relaxing in Haslemere, Surrey, England.

WHAT IS MODERNISM?

Its Origin, Present Status and Future Prospects



JOHN DUFFY

[This article was written by a blind musician, John Duffy. Blind practically from birth, he received his literary education chiefly at the Connecticut School for the Blind in Hartford, from which he graduated in 1918. Following this he spent a year of additional literary and musical education at the Perkins Institute for the Blind, at Watertown, Mass., and in 1923 completed a special two years' course of advanced music study at the Yale University School of Music in New Haven. Left without

parents or a home, he made his living through the managing of his own concerts, with the hope of securing pupils in piano and also in harmony, composition, history and appreciation of music. He has taken particular interest in the study and analyzing of the Moderns.—The Editor.]

Some time ago I received a communication from a former prominent Supervisor of Music in the schools of one of our leading New England centers of music, in which appeared this evidently hastily conceived statement: "I think there is as much rot in the modernist as there is in the jazz-hound. It cannot be said," continued the Supervisor of Music, "that all jazz is bad; nor is all so-called classical music good." And after kindly informing me that there are black sheep in every flock, which any normal person knows without being told, he generously offered to support his rash statement in conclusion by adding: "I have always found truth in the words of the sage, that

"There is so much good in the worst of us,
And so much bad in the best of us,
That it hardly behooves any of us
To talk about the rest of us."

All of which, including the "rot in the modernist," may be true to some extent, but the question of decided importance today is, is there as much rot in the modernist as there is in the jazz hound? And if so, may I ask further, even as I inquired of the supervisor in answer to his letter, "Where, O where does that mess of rot lie?"

"Modernism" is the term applied to all true music of the day, which appears to be quite wholly constructed on what its enemies love to term "discords," but which are in most cases naught but extreme dissonances. It would be foreign to the purpose of this brief paper even to attempt an outline of the history of music. Sufficient, therefore, merely to add that music has had the slowest growth of any of the arts, due, we may believe, to the extremely complex problems which have from time to time unveiled themselves, and which have required years—yea, even centuries—to be moulded into definite forms and shapes which should satisfy the sensual, intellectual and emotional states of man. As a consequence whereof (though you may not have become fully aware of it before) music has become the most potent expression of emotion in existence. "Modern" music, then, could only have materialized after centuries of patient development. I have denied the existence of discord in any perfect work of art—and why?

Because, when God had completed his great work of Creation, He "saw everything that He had made: and behold! It was very good"—in other words, perfect. And when we say perfect, we mean harmonious. Now, music, seemingly a most indispensable factor in this vast Creation, being primarily a product of the ever-perfect mind of God, and given to man first of all in the human voice, and then in the various natural elements of sound, must have been conceived in a perfect state—without discord. It now befell the task of man to develop it along the lines of science, art and even language.

The ancient Greeks seem to have been about the first peoples to have given this art much consideration, and thus some indefinite melodic writing resulted. Little or no progress was made until about the ninth or tenth centuries, A. D., and from that time on music has developed slowly, perhaps, but steadily and surely, so that with the death of Beethoven, in 1827, music as an art and science had attained to a state of classical perfection. But Beethoven, stern and cold as he so often was, nevertheless opened a new highway of emotional expression, and those who took this road were forthwith called Romanticists. Now, some of these fellows, in time, being of a more adventurous temperament, naturally sought new branches of expression, whence we have the schools of Impressionism, Realism and Novelty, all of

which have been destined to the dreadful doom of Modernism!

And now, having twice accidentally touched on the history of the progress of musical art (I say progress, because history does not necessarily imply this word), I shall endeavor to find a solution of the problem in hand, which still remains unsolved.

During the years when Franck was writing his immortal piano-pieces, the violin sonata, the string quartet and quintet, the noble and triumphant symphony for orchestra, and the glorious organ-works, France (and mainly Paris, the seat of the renowned Conservatoire de Musique) was nevertheless plunged into the depths of decay in musical art, so that the fiery darts of the just, manifested in the horrid boldness of a romanticist named Hector Berlioz, were fruitless when placed side by side with the cheap Italian street-tunes of Rossini, Donizetti, Auber and Meyerbeer; and a hundred Berliozes and a thousand Wagners would have been of no avail. Yet God would not see His work of perfection spoiled; and so He selected a kindly, patient, painstaking, quiet, mystic saint, in the person of Cesar Franck, to whom alone He gave the power and the privilege to tell the world, in a modest way, both by his life and works, that music is God's most precious gift to mankind, and that it is man's duty to develop that art, and not desecrate it.

And thus it came to pass that a certain Claude Debussy, for a time a pupil of Franck, became both the founder and head of the School of Impressionists. Bach had established for all time two definite scales, one composed of twelve equal semitones, and called the Chromatic and another com-

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posed of a happy mixture of semitones and whole tones, and called the Diatonic scale. But with the advent of Debussy things took a different color, though his employment, occasionally, of a scale made up entirely of whole tones.

And since we find even chords constructed on this scale, it has been found to be a most delicious ear-tickler. There is something sweet and sugary about it, which makes its immediate appeal to the sense of hearing; but after the auditory nerves have become accustomed to the sound of this device, its novelty wears away. It is far from intellectual, and hence is one of the easiest styles in the world to imitate. Much of Stravinsky's music, with all its would-be originality, is supersaturated with that French pastry of music, of which Debussy may be justly called the finest cook.

And immediately, composers of all nations commenced to search anxiously into the possibilities of chord building, which meant the subsequent disregard for "forms or standards of any nature," and which resulted in the discovery of such unheard of dissonances as might easily restore Beethoven's hearing, shock the modesty of Brahms, cause Handel, in a fit of rage and despair, to commit suicide, compel the pious Cherubini to fall upon his knees and beg for deliverance from this tonal hell, close forever the narrow aural-passages of the ears of Mozart, and what-not, were these composers to live in this age. And yet, despite all this seeming disregard for old forms and standards, most of our modern composers do most decidedly employ some definite methods in their writing; thus, Schoenberg uses augmented and diminished octaves and builds chords entirely of fourths of every denomination; Goossens likes his simple chord of the seventh, with the fifth omitted, the chord continually descending chromatically until E. G. has it where he wants it; and Stravinsky has taken a not new idea of combining two chords, such as C major and F sharp major. Some of these composers, however, even though they employ

definite methods in their work, nevertheless produce nothing but novelty; they say nothing definite in music; they have no object other than to see just what they can do with notes. And novelty, I believe, is foreign to the lofty purpose of art, and hence is not art; thus, when that which I have called dissonance is used for this purpose, as it is out of harmony with the meaning of music, it becomes discord. Let Modernism, then, be restricted entirely to the fields of realism and impressionism; and even at that we will be bound to admit after all that the ancient classics are superior.

Too many people dislike modern music, simply because it tastes bitter to the ear; but they have not taken the time to find out just what good there really is in it!—which proved the case with our supervisor in question, who, "for several reasons," was unable to comment upon the subject.

"First," he wrote me, in answer to my strong defense, "I am not sufficiently informed on the modernists to talk on them intelligently. Second, I can see no good use to which such a discussion might be put. Third, I am too busy, and Fourth, I am not inclined." The very fact that some of us are "too busy" with less important things, makes us "not inclined" to analyze that which is for our own ultimate good. We really ought to know why we like or dislike certain schools of composition. Disagreeable sounds alone must not embitter us against Schoenberg; we must analyze his music, and try to ascertain just what is wrong with him as a composer.

As to the future of modernism, it is almost impossible to prophesy. We know that the great masters, including, perhaps, even Debussy, will live forever in the annals of musical history, because we believe that they have brought the art of musical expression to its most perfect state. Thus, we who appear to be daffy over modernism must always remember that while realism and impressionism are essential more or less to the moulding of a definite language in music, they do not constitute the loftiest ideals of art.

Modernism is to music what the toy is to the child. The child likes his plaything when it is first placed into his hands; but after a time it becomes "old," and he puts it to one side—temporarily, of course. If he happens to be of a mechanical nature, he has, perhaps, discovered how the thing is made, and realizes that after all it is but an imitation and a very real one, too, of the actual life-size article, say an automobile, or a horse, or a dog.

Just so are we musicians attracted to modernism by the novelty of the harmonies, the weird and wayward melodic progressions, the orchestral coloring, the restless rhythms, etc.; but after our ears have become accustomed to, and even tired of, these things, we set the whole business to one side, temporarily, and come back to earth for a change for the better.

We laugh—do we not?—at the idea of a quarter-tone or pentatone scale! And we say that whosoever would dare to write such stuff must be crazy! But, I ask you, why convict a man of lunacy without having first given him a thorough examination. Art, like commerce, must make its demands upon the times.

Let us suppose, for example, that you have a friend in business, and if he knows how to handle it successfully it will grow larger and more profitable, until in time he must either add to his quarters or seek more up-to-date shelter. And so, in music, new modes of thought have arisen which demand of the composer the most realistic expression possible; and since perhaps the present diatonic, chromatic and whole-tone scales will not suffice, larger quarters must be sought. However, be it added that much of this form of writing has been thus far applied to novelty, but it most surely can be used in realism and impressionism.

And now, may I again ask you, reader, if you think that there is "as much rot in the modernist as there is in the jazz-hound?" and if so, Where! O where, does that mess of rot lie? The only rot I have discovered is novelty. Outside of that, I can see no bright prospects for the immediate future composer of ultra-modern music; for, despite the fact that much of it superabounds in intellectuality, and, at times, sensuousness, it does most decidedly lack emotion, the most important and indispensable element in any art. Without a serious depth of emotion, equally mixed with the sensual and intellectual elements, no work can ever be worthy of a place of posterity in any form of art.

In closing, I can only repeat what I have said once before in this paper, that we have a solid foundation in the works of those whose lives have been entirely devoted to the development of our beloved art. If you love the moderns be sure you know why you love them!—but before you marry them, remember that you must ask their father, that rock of the ages, Johann Sebastian Bach, and his disciples—they are always right in their judgment!

Buhlig Arrives

One of the early birds is Richard Buhlig, who arrived from Paris on the Red Star liner, Arabic, September 25, in order to fill his American concert engagements which begin on October 7 in Hollidaysburg, Pa.

Once again he will make a trans-continental tour, appearing in nearly thirty recitals from Providence, R. I., to San Francisco, Cal., and his New York recital will take place at Town Hall on December 10.

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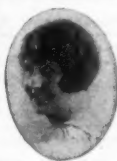
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DETROIT, MICH.

DETROIT, MICH.—The summer months, usually so barren of music, were enlivened this year with a season of eight weeks' nightly concerts by the Detroit orchestra given in the shell at Belle Isle Park under the capable leadership of Victor Kolar. Mr. Kolar has the happy faculty of building programs to suit all tastes so that the concerts attracted fine audiences who gave every evidence of satisfied enjoyment. In addition, Schemann's band gave concerts in all the parks of the city.

September finds the air filled with promises of an affluent musical season. The first event, October 1, offering Rosa Ponselle, as the opening attraction of the Civic Music Association, Isobel J. Hurst, manager. Other attractions in the course are Beniamino Gigli, Gitta Gradvova, Joseph Szigeti, Frieda Hempel, Sigrid Onegin, and Maria Jeritza.

The Detroit Symphony Society, Jefferson Webb, manager, announces the usual series of sixteen pairs of subscription concerts with the following soloists: Josef Hoffman, Elisabeth Rethberg, Elsa Alsen, Harold Bauer, Myra Hess, Hans Kindler, Georges Enesco, Carl Flesch, Ilya Scholnik, Yolanda Mero and Lawrence Tibbett. There will be twenty-four Sunday afternoon concerts with soloists not yet all determined, and five concerts for young people, the subjects of which will be Musical Travelogues with Edith M. Rhetts and Victor Kolar as co-pilots. One of the most attractive series includes five lecture recitals by Mr. Gabilowitch, illustrated with the orchestra. These will be given in Orchestra Hall on Saturday afternoons. The subjects are: The Early Masters of the Symphony, The Classic Symphony at its Zenith, The Romantic Composers, The Advent of Descriptive Music and Modern Composers.

The Philharmonic Concert Company, James E. DeVoe manager, announces John McCormack, Ernestine Schumann-Heink, Marion Talley, Jascha Heifetz, Florence Austral, Tito Schipa, John Amadio, Feodor Chaliapin and the Mendelssohn Choir.

The Masonic Auditorium Concerts, Grace Denton, manager, present the Boston Symphony Orchestra; Fokine, Fokina and Russian Ballet; The King's Henchman; the Goldman Band; Edward Johnson, Jeanne Gordon and George Baklanoff; George Gershwin and Marguerite D'Alvarez; Georges Barrere and Little Symphony, with Emilio de Gogorza.

The Tuesday Musicale has arranged for two concerts—The first Charles Naegele and the second a joint recital by Ilse Niernack and Bruce Benjamin. J. M. S.

Vladimir Graffman's Pupils Booked for Many Recitals

With a large enrollment of pupils, Vladimir Graffman, violinist and teacher, is planning an active season in his New York studio. A number of engagements by his pupils have already been announced. On October 23 some of them will appear in a recital in Steinway Hall. On October 31, Sadie Schwartz, a former pupil of Mr. Graffman, who won the Naumburg Foundation recital prize, is making her debut in Town Hall. During the season, Josef Gingold, who made his debut in Aeolian Hall last December, will give concerts in France and Belgium. The New York American wrote of him as follows: "Josef Gingold, a young violinist who made his professional debut at Aeolian Hall, made a good case for the cause of American musical training. He is a New York boy whose gifts were guided by Vladimir Graffman,



VLADIMIR GRAFFMAN

and whose performance was a reflection of credit upon himself and his instructor." Nicos Cambourakis, who previously has given concerts in New York, Boston Chicago, Washington and other places, will give a New York recital in February. Another very promising pupil to appear for the first time is Rose Shuley.

Mr. Graffman has received numerous letters from noted violinists and teachers commenting upon his work. Among them are the following: "I take pleasure in stating that Mr. Vladimir Graffman, who has graduated from my class at the Imperial Conservatory for Music at Petrograd, Russia, is a highly gifted violinist and teacher, having fully absorbed the principles of my method of instruction." (Signed) Prof. Leopold Auer. "The pupils I heard a few days ago played unusually well and I think you may feel more than satisfied to have such a promising class." (Signed) Jascha Heifetz.

Gatti-Casazza En Route to New York

Giulio Gatti-Casazza, impresario of the Metropolitan Opera Company, sailed from Naples on September 27 on the Conte Biancamano. The liner is due in New York today, October 6.

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GRACE NOTES

T. R. J.—The autumn teaching number of Grace Notes, published by G. Schirmer, will answer the questions you ask and also give you much interesting reading regarding what other teachers are doing in different parts of the country. The directions on how to order music on approval will help you in exactly the special request you made for information. The list of music published has been selected for some "definite claim to musical or pedagogical distinction." Write the publisher for a copy and judge for yourself of its value.

HYMNS

D. H.—There is certainly a need for good hymns and it is understood there is a committee interested in the matter who receive hymns on approval. A hymn that can be sung in a church of any denomination would appear to meet a want, as there are so many of what might be called community services where the differences in creeds are ignored. Such a hymn as you suggest sounds attractive, and by inquiry at some music publisher you could obtain further information.

OLD SONGS

T. R.—There are many old songs you would find quite worth while. It might require a little trouble to dig them up, and in some cases it would be difficult to procure the music; but they are worth while just the same. Favorites of fifty years ago could not all have been unworthy of attention from the present generation. Songs of which over a hundred thousand copies were sold must have had merit of some sort. Look them up and see if you cannot find some you would like to place on your programs for the coming season.

Marjorie Meyer on—"Opera or Concert"

"To be or not to be, is the problem facing us all at the present time," declared Marjorie Meyer, soprano, while summing at Lake George, and her summering means serious work for the next season's activities. With a keen sense of appreciation of existing conditions, both pro and con, Miss Meyer views the situation as an alarming one for certain classes of singers. To begin with, she declares that "observation and experience show a decided scantiness of opportunity for the young artist. The sole requisite today, it appears on good authority, is name. If a singer is not famous, the way seems blocked for engagements in concert. Managers state that they find it very difficult to interest buyers of artistic talent in anyone not well known, while it is almost impossible even to give away the unknown."

"I am not pessimistic; but facing the facts, we are forced to conclude that the overcrowded field, the radio, the movie, and other avenues of entertainment have been instrumental in creating an entirely different status in the music field from that which existed even a short while ago. The prevailing condition now is one of concern, if not alarm. It is not the fault of the buyers, or of the artists. The former are ready to engage good artists, and the latter are ready to sing, but the people hold the deciding vote, and the people have emphatically declared that they want the artist with a name, and will not patronize any attraction, no matter how worthy or good, unless it bears the stamp of eminence. Consequently, a local manager or club is afraid to engage an artist or make up a course of various degrees of fame for the reason that the lesser attractions will not draw, and even if tickets have been purchased, the holders will not use them, preferring to listen to the radio; play cards; or attend a picture show. This is not a matter of opinion or surmise. It is a fact!"

"A manager of a club in a small town will take a chance on a two, three, or four thousand dollar attraction, but will not risk three hundred dollars on a lesser light, even though the artistic value be equal. The situation therefore resolves itself into a proposition. Shall the great majority live and hope against such a condition? Shall they continue to spend and study, only to remain idle?"

"There is happily an alternative for singers who have dramatic talent as well as voice. Those who can make no progress in the concert field may bend their activities toward opera; but here again one meets with a great barrier. Opera managers want those who are experienced. The openings for the novice are small—only one in many succeeds in scaling the wall. All of which constitutes a real tragedy of music—one that needs, it seems to me, a thorough investigation, and, if possible, a revision of the entire plan and scope of musical endeavor in this country."

Plans of Brooklyn Orchestral Society

In addition to its customary two concerts at the Brooklyn Academy of Music, the Brooklyn Orchestral Society has been engaged to give two concerts of the Cities' Educational Series under the auspices of the Board of Education of New York City. These concerts will take place in the Girls' Commercial High School in Brooklyn. The orchestra will also take part in a number of benefit and charity concerts in Brooklyn.

Paul Henneberg, well known flutist, formerly conductor of the Berlin Symphony Orchestra, the Symphony Orchestra of Gothenberg, Sweden, the Mendelssohn Quintet Club of Boston, and the Apollo Club of Winnipeg, Canada, has been engaged as conductor for the coming season. As a new and valuable educational feature, young men students who intend to become professionals, will be taken into the orchestra for training and experience.

Grainger Spending Autumn in Europe

Percy Grainger, who has been spending the months of August and September with friends at the seaside, in Sussex, England, will spend the balance of the autumn, beginning in October, in Germany and Scandinavia, returning to America in time to open his tour in Quincy, Ill., on January 2. During the first two weeks of the new year he will play seven recitals.

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DIES IRAE

(Continued from page 6)

One other Russian composer had been similarly fascinated by this composition of Liszt's. This was Moussorgsky, who, according to Rimsky-Korsakoff, wrote his world-known orchestral poem, *A Night on the Bare Mountain*, under the influence of Liszt's *Totentanz* and even originally conceived it as a composition for piano and orchestra. Liszt's influence was much more profoundly experienced by Moussorgsky than may seem at first sight, and I hope to discuss this matter more fully another time.

AMERICAN COMPOSERS

So far, I have come across three works of American composers who availed themselves of the theme *Dies Irae*. These three composers are Ernest Schelling, Bruce Simonds and Charles Loeffler, the latter, I understand, being usually considered as an American composer although he was not born in this country.

Schelling's composition is called *Impressions from an Artist's Life* and is written for piano and orchestra. It has already been performed in public a couple of times but seems to be still in manuscript.

As I remember it, the theme *Dies Irae* appears but once in this composition and in its original form, though uncompleted.

The work of Simonds represents a skillful elaboration of the same theme for the organ. This composition (also as yet unpublished) was courteously played for me by Lynnwood Farnam, organist of the Church of Holy Communion in New York City. Simonds' work is notable mainly for its various and rather unusual harmonizations of the theme.

The third of the composers mentioned, Charles Loeffler, applied this theme in his *Ode for One Who Fell in Battle*, written for a chorus à cappella. This work is published and I am taking this opportunity to cite from it a short example:



Yvonne D'Arle Sings Mimi Abroad

Yvonne D'Arle sang Mimi in Boheme at the Grand Opera at the Deauville Casino on August 24 with gratifying success. She was cordially received and made a real impression with her voice and the sincerity of her portrayal. Those who remember Miss D'Arle at the Metropolitan Opera cannot forget her vivacious and sprightly Musetta in the same opera. Now she has essayed the principal role with equal success. On August 28 Miss D'Arle and Titta Ruffo, celebrated baritone, sang for 8,000 people at the Kursaal at Ostend, the day of the Grand Prix. The young American singer will now tour Germany and Switzerland in concert and then take a short rest at her villa at the Cap d'Antibes in France before returning to America the end of October.

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After a splendid performance of *Tristan and Isolde* by Elsa Alsen and Rudolf Laubenthal in San Francisco, the following message was telegraphed to Annie Friedberg, their New York concert manager: "Overwhelming success, unlimited curtain calls under Alfred Hertz's masterly conducting. Great ovation for artists and conductor."

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SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Jacques Gershkovitch, Russian conductor from Portland, Ore., who enjoys a favorable reputation abroad and in the Orient, was introduced to the musical public of San Francisco when he conducted the San Francisco Symphony Orchestra in a Gala Benefit Concert given in the Exposition Auditorium under the auspices of the Summer Symphony Association of San Francisco. Two distinguished soloists—Leonida Coroni, baritone, and Michel Penha, cellist—participated in this concert, which was attended by about 4,000 persons who received the conductor, soloists and musical offerings with the same enthusiasm which has been shown in the previous concerts. One recognizes in Jacques Gershkovitch not only the musician of earnestness and sincerity who knows exactly what he wants, but also the conductor of temperament who makes his men respond to every mood in the music from the most dramatic to the most tender. His conducting is vital, his interpretations strongly personal. The tuneful and effective overture to Massenet's *Phedre*, which opened the program, was given a smooth and mellifluous performance by the orchestra, while Rimsky-Korsakoff's *Scherzo, The Bumble Bee*, was a superb piece of playing. The *Andante Cantabile* from Tchaikowsky's fifth symphony was given an eloquent reading. Leonida Coroni was heard in two arias, *Eri tu* from Verdi's *The Masked Ball* and the *Brindisi* from Thomas' *Hamlet*. His voice of lovely quality is well poised and used with ability and understanding. His tones, particularly in the *Brindisi*, rang with sonority and his singing had vigor and breadth of style. His dramatic interpretations as well as his pleasing personality brought him salves of applause. Michel Penha, principal cellist of the San Francisco Symphony Orchestra, who chose for his contribution to the program the beautiful *Lalo Concerto*, was in the vein and had a magnificent success. His tone was large and glowing, as it always is, his technic highly polished, and he played with his unflinching sense of style, musical taste and perfect intonation.

The chief musical event of the week was the song recital given by Marion Talley, the young coloratura soprano whose sensational debut at the Metropolitan Opera House a few seasons ago is now a matter of operatic history in American. The Exposition Auditorium was jammed to its capacity by people who were both eager and curious to hear the singer who became world famous over-night. Miss Talley was warmly greeted on her first entrance on the stage and immediately following her delivery of the aria from Bellini's *La Sonnambula* she won the full approbation of her auditors. The gods have been kind to Marion Talley by bestowing upon her a voice of natural loveliness, particularly in the middle and lower positions, wherein the tones are well placed, warm and colorful. It is not an organ of great volume but one of ample range and flexibility. Miss Talley possesses an unusual talent for singing and she demonstrated an ability for delicately expressive interpretations. The large audience derived much pleasure, not only from Miss Talley's singing but also by her stage presence which contained a simplicity, grace and charm in keeping with her years. Miss Talley was heartily applauded after each number and graciously responded with encores. This delightful event was given under the direction of Selby C. Oppenheimer.

Giulio Silva, vocal teacher and musician, who for the past year has headed the vocal department of the San Francisco Conservatory of Music, announces that this season he will again give lectures under the auspices of the Y. W. C. A., in addition to his work at the conservatory. Under the title, *Current Topics in Music*, Maestro Silva will discuss modern composers, contemporary ideals and events, and in every way try to present a clear picture of music in the present decade. Again this year, as was done before, Silva will conduct choral work in conjunction with the lectures. Silva is well capable of undertaking such a course in music, for he is known as one of the greatest authorities of the voice, and long headed the vocal department of the Royal Academy, St. Cecilia, at Rome, and taught at the Mannes School of New York before coming to San Francisco.

The young American composer and pianist, Ernest Bacon, will lecture and conduct classes in San Francisco this year in connection with the San Francisco Conservatory of Music, which brought him here to give a course in musical history consisting of lectures with musical illustrations, and to work in the piano department. Bacon comes here from the Eastman School of Music, Rochester, N. Y., where he coached in the opera and piano department. He received a broad education in many of the arts and sciences and has taken his musical training in Chicago and in Vienna under Prof. Franz Schmidt and other noted master teachers. Bacon has played in concert both in America and abroad, his press notices speaking of his thorough schooling and rich musical endowments.

Robert Pollak, head of the violin department of the San Francisco Conservatory of Music, who attained distinction here last year as a member of the California String Quartet,

has spent the summer in Vienna conducting a master class of his former pupils there, and will return to San Francisco in October to inaugurate a course in violin pedagogy. Pollak is designing the new course for prospective teachers of the violin, and it is expected to meet a long-felt need in San Francisco for a master instruction in violin educational methods. The Conservatory has conducted a similar pedagogical course in the piano previously which has been immensely successful and brought wide attendance from both beginning and experienced teachers with individual problems.

The Choir of the First Unitarian Church has been augmented by new and well-known singers who opened the fall session with excellent numbers. The singers comprise Barbara Blanchard, soprano; Eva Gruninger Atkinson, contralto; Allan Wilson, tenor; Harry L. Perry, base. Uda Waldrop, municipal organist, is organist and choir master.

C. H. A.

ROME SEASON OPENS ONCE MORE

Impressive Concerts in Honor of University Students—King Fuad Hears Gala Performance of the Barber—Opera Houses Beginning Activities—American Bass For Rome.

ROME.—The Augusteo presented an unusually brilliant appearance at a recent concert given in honor of the Rome

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University. Students, hailing from countries all over the world, came in their various headgear which comprised all the colors of the rainbow. Mascagni conducted and the overwhelming enthusiasm that greeted his appearance is something to be remembered.

The program opened with Beethoven's third symphony followed by Rossini's *William Tell* overture, and closed with Verdi's popular *Vespi Siciliani*. The remainder of the program comprised works by Mascagni which unquestionably gain under the composer's baton; two of them, the overture to *Le Maschere* and the *Intermezzo* from *Cavalleria Rusticana*, had to be repeated.

A delightful affair, also in honor of the University, was the all-Italian program of dances and choruses from the sixteenth century, given at the Domitian Amphitheater on the Palatine Hill. Laura Pasini, the young Roman soprano, once more distinguished herself on this occasion, Leonidoff, Rostoff and Melidoro performed the dances and Camillo Sabatini conducted with his usual artistry.

Another gala occasion was the all-star performance of the Barber of Seville at the Teatro Argentina, for King Fuad of Egypt. With de Luca as Figaro, Dino Borgioli as Almaviva, Mercedes Capris as Rosina, de Angelis as Don Basilio and Quinzi-Tapergi as Don Bartolo, little was left to

be desired, while a specially chosen orchestra under Edoardo Vitale fulfilled all requirements.

NEW SOPRANO

The lyric season at the Teatro Eliseo was inaugurated with a laudable performance of *Madame Butterfly*, followed by *Trovatore* which served to introduce a new soprano, Vera Galla, from Lithuania. She proved to have a beautiful voice and a good range but should learn not to force her top notes. The tenor was Adalberto Giovanone, whose voice is remarkable for its evenness and power. *Crispino e la Comara*, a comic opera by the Ricci brothers, and which is always welcome for its verve and brio, has also appeared at the Eliseo after an absence of many years.

Elaborate preparations for an important autumn season are going forward in the Teatro Adriano. Graziano Mucci, the director who achieved such a success here last spring, has re-engaged the young American bass, Maurizio Shapiro, who has been gaining experience during the summer first in Perugia and then in Naples. His re-appearance here in October is being awaited with keen interest.

D. P.

FOREIGN NEWS IN BRIEF

NEW WORKS FOR WIESBADEN

BERLIN.—Among the novelties to be produced in Wiesbaden during the coming season are Franco Alfano's one-act opera, *Madama Imperia* (first performance in Germany), and Castelnovo-Tedesco's *Mandragola*. T.

"ROMANTICISM PREFERRED"

VIENNA.—An operetta named *I Lost My Heart in Heidelberg*, a cloyingly sentimental concoction of students' songs and Teutonic "heart interest" that has just had its 125th consecutive performance at the Volksoper here, promises to be the outstanding comic opera success of the coming season all over German-speaking Europe. No less than one hundred theaters have acquired the melodramatic piece since its Vienna premiere, about four months ago. Freddy Raymond and four or five other gentlemen are collectively responsible for the product.

P. B.

FIGARO HEARD IN FIGARO HOUSE

VIENNA.—A unique performance of Mozart's *Marriage of Figaro* was recently given in Vienna. The performers were music loving semi-professionals, and the scene was the house, *Schulerstrasse*, No. 8, where Mozart wrote this opera. The performance was broadcasted and attracted much attention.

B.

SEBASTIANI'S SUCCESSFUL TOUR

ROME.—The company which Ernesto Sebastiani is leading with consummate skill from one success to another is now at the beautiful mediaeval city of Viterbo where they are performing *Tosca* and *Gioconda* with Wanda Giovanelli in the title roles. A visit to Rieti will complete the tour after which Sebastiani will return to Rome and resume his vocal teaching and coaching in which he is extraordinarily successful.

D. P.

A MONUMENT TO TOSTI

ROME.—A monument to F. Paolo Tosti has been raised in his birthplace, Ortona a Mare. A volume containing testimonials to the popular composer, signatures, poems from d'Annunzio, Matilda Serrao and many others, as well as an account of the unveiling of the monument, has just been published.

D. P.

SUCCESSFUL CONCERT AT THE VILLA D'ESTE SCHOOL

ROME.—A highly successful concert closed the season of the Villa d'Este Summer School. All the pupils were heartily applauded.

D. P.

NEW SIEGFRIED IN HAMBURG

HAMBURG.—The first newly mounted opera to be produced in Hamburg this season was *Siegfried*. The director, Leopold Sachse, was the stage manager, Egon Pollak conducted, Pavos Aravantinos made the decorations and Lauritz Melchior, the *Siegfried* of the Bayreuth Festival, sang the title role.

W.-M.

BEECHAM LAUNCHES NEW OPERA SCHEME

LONDON.—Sir Thomas Beecham has at last revealed his much heralded scheme for permanent opera in London. He hopes to establish what will be called a League of Opera, whose members will pay a fee of four cents a week. If Sir Thomas' estimation of the number of opera-loving people in England is correct, this sum will yield an annual income of \$300,000 which Sir Thomas considers an essential surplus for the maintenance of a good opera company. The company is also to provide opera for the leading centers in the provinces. Sir Thomas will make his appeal for this league in October. If he gets sufficient response he will produce his first opera next spring and in five years, if public interest warrants it, he will build an opera house holding from 3,500 to 4,000 people. If insufficient response is forthcoming he says he will take his scheme to America where it can be launched in a week.

M. S.

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SAN FRANCISCO OPERA

(Continued from page 5)

CAVALLERIA RUSTICANA AND I PAGLIACCI

The week ended with Cavalleria Rusticana and I Pagliacci, presented on September 24 with an excellent cast and directed by the skilled hand of Pietro Cimini. In the Mascagni opera, Frances Peralta as Santuzza and Mario Chamlee as Turiddu held the attention of the large audience from start to finish by their impressive personifications and beautiful singing. Elinor Marlo and Millo Picco sang Lola and Alfio, respectively, both of these artists accrediting themselves well. In the Leoncavallo work, Martinelli walked off with the honors of the performance. His portrayal of Canio is unquestionably one of the outstanding impersonations of the operatic stage of this generation. Martinelli's tones rang with their usual brilliancy and his acting was marked by gesture and emotion with effective results. Of course there were rounds of applause following the famous aria, Vesti la Giuba. Anna Roselle was a beautifully voiced Nedda. There were fervor and warmth to her singing and she apparently gets out of the role all the composer intended. Pasquale Amato gave an extraordinary performance of Tonio vocally and especially in an histrionic sense. It was acted with a skillful commingling of fun and tragedy and with deftness and sureness of characterization. No enthusiasm can be too great for this intelligent artist and his finished work. Angelo Bada as Beppe and Desire DeFrere as Silvio played their parts satisfactorily.

Yielding to public demand, The San Francisco Opera Association, repeated Wagner's Tristan und Isolde on Sunday afternoon, September 25, with the same magnificent cast that made the first performance so memorable. Elsa Alsen sang Isolde, Rudolf Laubenthal the Tristan, Kathryn Meisle was heard as Brangaene, and Pasquale Amato as Kurvenal. Alfred Hertz again wielded the baton.

C. H. A.

Kraeuter on Institute of Musical Art Staff

Karl Kraeuter, who has been a member of the South Mountain Quartet, London String Quartet, New York String Quartet and other chamber music organizations, as well as a solo artist of distinction, has joined the staff of the Institute of Musical Art of the Juilliard Foundation as a teacher of the violin. Mr. Kraeuter will make his New York concert appearance under the direction of Jean Wiswell.

St. Louis Symphony Plans Busy Season

The St. Louis Symphony Orchestra is planning one of the most brilliant and interesting seasons of symphonic music that that city has ever experienced. Five conductors of different nationalities will direct the sixteen pairs of concerts that the organization is offering. Two of them, Bernardino Molinari of Rome and Carl Schuricht of Wiesbaden, are coming from Europe expressly for these concerts, and the others, Emil Oberhoffer, Willem Van Hoog-

straten and Eugene Goossens, have already won laurels in America.

Some of the soloists are new to St. Louis, and the majority are making their first appearance with the orchestra. Following is the list: Walter Gieseking, Gitta Gradowa, Nicolai Orloff, Vladimir Horowitz, pianists; Jacques Thibaud, Cecilia Hansen, Sylvain Noack, violinists; Tito Schipa and Richard Crooks, tenors; Elsa Alsen, soprano, and Max Steindel, cellist.

Fredericks-Keator Nuptials

Ruth Keator, only daughter of Mrs. Bruce S. Keator, prominent organist of New York, residing in Asbury Park, was married September 10 to George Jacob Fredericks; the couple will be at home after December 1, in Upper Montclair, N. J.

Estelle Liebbling Studio Notes

Rosemary Pfaff, coloratura soprano, has been engaged as prima donna (singing the Shadow Song from Dinorah), for a thirty weeks' tour of the Publix Theaters. Beatrice Belkin, coloratura soprano, was the soloist at the Roxy Theater the week of September 10. Bartlett Simmons, tenor, is playing the leading male role and Charles Carver is the leading basso in the Philadelphia company of My Maryland. Margaret MacCormack has been engaged as the soprano soloist at the Clinton Hill Baptist Church, Newark, N. J. Madeline McMahon has just left the city to play leading roles with the Buffalo Stock Co. The Liebbling Double Sextet, which has returned from a twenty weeks' tour of the Publix Theaters, was engaged by John Murray Anderson to sing on September 17 at the Du Pont country home in Longwood, Pa.



CALIFORNIA PREMIERE OF PUCCINI'S POSTHUMOUS OPERA, TURANDOT, as given by the San Francisco Opera Company at the Exposition Auditorium, September 19, before 5,000 people. On the stage are the chorus and principals, including Anna Roselle as Turandot. (See story on page 5.)

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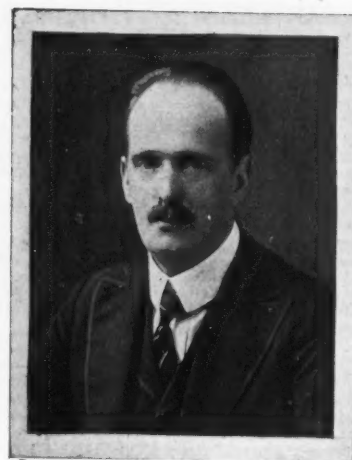
WHERE THEY ARE TO BE As Announced

CHALIAPIN, FEODOR
Feb. 23, Ann Arbor, Mich.
CRAIG, MARY
Feb. 7, Paterson, N. J.
DE GOGORZA, EMILIO
Feb. 9, Rochester, N. Y.
ENGLISH SINGERS
EASTON, FLORENCE
Dec. 8, Rochester, N. Y.
FARRAR, GERALDINE
Oct. 23, Boston, Mass.
FLONZALEY STRING QUARTET
Nov. 21, Ann Arbor, Mich.
GABRILOWITZ, OSSIP
Dec. 12, Ann Arbor, Mich.
GALLI-CURCI, AMELITA
Nov. 29, Cleveland, Ohio
GIANNINI, DUSOLINA
Oct. 16, Boston, Mass.
Jan. 5, Rochester, N. Y.
GIGLI, BENIAMINO
Oct. 7, Ann Arbor, Mich.
GIVEN, THELMA
Dec. 1, Evansville, Ind.
Dec. 2, Owensboro, Ky.
GOLDSAND, ROBERT
Feb. 7, Paterson, N. J.
HEIFETZ, JASCHA
Jan. 1, Rochester, N. Y.
HESS, MYRA
Feb. 13, Ann Arbor, Mich.
HOFFMAN, JOSEF
Nov. 17, Rochester, N. Y.
Nov. 23, Ann Arbor, Mich.

HOUSTON, MARIE
Oct. 10, Louisville, Ky.
Nov. 17, Bristol, Conn.
JOSETTI, DYLA
Dec. 20, Washington, D. C.
KEENER, SUZANNE
Nov. 18, Mercersburg, Pa.
KOCHANSKI, PAUL
Jan. 18, Ann Arbor, Mich.
LAUBENTHAL, RUDOLF
Jan. 5, Rochester, N. Y.
LENOX STRING QUARTET
Feb. 28, Lewisburg, W. Va.
LUBOSHUTZ, LEA
Nov. 23, Ann Arbor, Mich.
MAIER AND PATTISON
Nov. 10, Ann Arbor, Mich.
McCORMACK, JOHN
Oct. 9, Boston, Mass.
Oct. 19, Cleveland, Ohio
Oct. 27, Rochester, N. Y.
McQUHAE, ALLEN
Apr. 18, Brooklyn, N. Y.
MEISLE, KATHRYN
Nov. 3, Rochester, N. Y.
MIDDLETON, ARTHUR
Oct. 18, Ripon, Wisc.
Oct. 24, Belton, Tex.
Oct. 25, Abilene, Tex.
Oct. 27, Edmond, Okla.
Oct. 28, Oklahoma City, Okla.
Oct. 31, Omaha, Neb.
Nov. 1, Grand Island, Nebr.
Nov. 3, Ada, Okla.
Nov. 5, Norman, Okla.
Nov. 7, Enid, Okla.
Nov. 8, Hutchinson, Kans.

Nov. 10, Durant, Okla.
Nov. 11, Carthage, Mo.
Dec. 27, Detroit, Mich.
MORRISSEY, MARIE
Nov. 4, Cincinnati, Ohio
Nov. 13, Chicago, Ill.
NIEMACK, ISLE
Oct. 19, St. Paul, Minn.
Oct. 24, Chicago, Ill.
N. Y. SYMPHONY ORCHES-
TRA
Feb. 1, Ann Arbor, Mich.
PETERSON, MAY
Jan. 9, Texas
RABINOVITCH, CLARA
Feb. 23, St. Charles, Mo.
RAISA, ROSA
Oct. 28, Ann Arbor, Mich.
RIMINI, GIACOMO
Oct. 28, Ann Arbor, Mich.
ROSENTHAL, MORIZ
Feb. 2, Rochester, N. Y.
SCHUMANN-HEINK, ERNE-
STINE
Oct. 18, Cleveland, Ohio
Nov. 10, Rochester, N. Y.
ST. OLAF LUTHERAN
CHOIR
Jan. 26, Ann Arbor, Mich.
SUNDELL, MARIE
Oct. 5, Worcester, Mass.
Mar. 17, Montevideo, Ala.
SZIGETI, JOSEPH
Feb. 9, Rochester, N. Y.
TALLEY, MARION
Oct. 7, Appleton, Wisc.
Oct. 9, Chicago, Ill.
Oct. 10, Kalamazoo, Mich.
Oct. 12, Grand Rapids, Mich.
Oct. 14, Lansing, Mich.

Oct. 17, Flint, Mich.
Oct. 19, Canton, Ohio
Oct. 20, Columbus, O.
Oct. 21, Delaware, O.
Oct. 23, Indianapolis, Ind.
Oct. 25, Phoenix, Ky.
Oct. 27, Atlanta, Ga.
Oct. 29, Knoxville, Tenn.
Oct. 31, Louisville, Ky.
Nov. 2, Pittsburgh, Pa.
Nov. 4, Lima, O.
Nov. 7, Cleveland, O.
Nov. 9, Evansville, Ind.
Nov. 11, Charleston, W. Va.
Nov. 16, Dayton, O.
Nov. 18, Omaha, Neb.
Nov. 17, St. Louis, Mo.
Nov. 21, El Dorado, Ark.
Nov. 23, Oklahoma City, Okla.
Nov. 25, Wichita Falls, Tex.
Nov. 28, Dallas, Tex.
Nov. 30, Shreveport, La.
Dec. 2, Montgomery, Ala.
Dec. 5, Savannah, Ga.
Dec. 7, Raleigh, N. C.
Dec. 9, Washington, D. C.
Dec. 11, Hartford, Conn.
Dec. 13, New Haven, Conn.
Dec. 18, Brockton, Mass.
VERNIER, MARGARET
Oct. 10, Louisville, Ky.
Nov. 17, Bristol, Conn.
VIOLE, BERENICE
Oct. 20, Chicago, Ill.
VREELAND, JEANNETTE
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.
WERRENATH, REINALD
Nov. 3, Rochester, N. Y.



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New York vocal teacher, who has returned to the city from a summer in Europe. Mr. Quirke brings back the pleasing news that several former members of his New York class have been starring successfully in Princess Charming, a production that has been running at the Palace Theater in London for the past year. Mignon Sutorius, soprano, a pupil of Mr. Quirke, has been reengaged to appear in opera in Philadelphia this season, and other pupils of his are scheduled to sing in forthcoming musical comedy productions.

out actual stage or concert experience, and they hail from every state in the union from Wenatchee, Wash., to Mobile, Ala.

Münz' First New York Recital

Mieczyslaw Münz, who recently returned to America after a summer in Europe and particularly in his native Poland, will give his first New York recital of the season at Carnegie Hall on November 28. The coming winter promises to be a busy one for the pianist, who immediately after this recital will go to Cincinnati, where he will appear with the Cincinnati Symphony Orchestra on December 2 and 3, playing the Brahms D minor concerto.

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TOUR GERMANY AND SWITZERLAND BEFORE RETURNING TO THIS COUNTRY

